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MARCH 13, 1918

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VAUDE HEADS TO COLLECT MUSIC FEES

ARRANGE WITH COMPOSER

The American Society of Composers, Authors and Publishers, an organization formed with the object of collecting a performing rights fee from the proprietors of theatres, cafes, restaurants, motion picture houses and other places of amusement where music is a feature has made an affiliation with the vaudeville managers of the country, which will result in the collection from the amusement places of an amount ranging from \$200,000 to a half million dollars yearly.

The society, which, according to the copyright law, has the power to collect a fee from the proprietor of every theatre, amusement place or resort where copyright music is performed for profit, has in the past confined its levies to motion picture houses, dance halls and cabarets, but according to the terms of a contract agreed upon at a meeting of the society's board of directors last week, and which is ready for the signature of the theatre men, every amusement resort in the country where music is played is to be brought into line and will contribute to the society's coffers.

The collection of money from the theatres will be in the hands of a newly formed corporation closely connected with the vaudeville managers' organization and the booking office, and the contract, which will undoubtedly be executed within the next day or so, is for a period of five years with a renewal privilege of five more. Its terms call for the collection of a sum not less than \$200,000 the first year, and increases \$100,000 each succeeding year until the half million mark is reached. Of this amount the agency making the collection is to receive 50 per cent. for the first period of the contract and 33 1-3 for the second.

The money received by the society will be divided among its members, and an immediate effort is to be made to enroll every music publisher, author and composer. The society now numbers among its members over 80 per cent. of the music publishers and their writers, and the signing of the contract between the society and the theatre men will, it is believed, bring into the organization not only all the publishers who have heretofore refused to join, but will also bring back those who have previously been members and have for one reason or another resigned.

Pat Casey, general manager of the Vaudeville Managers' Protective Association, is connected with the recently formed organization and will also devote considerable time to the affairs of the Authors' Society. The French Society, after which the American organization is patterned, collected for its members a sum in excess of \$3,000,000 the year before the war, and the officers of the American Society believe that the revenue to be derived in this country will dwarf that sum into insignificance.

At the present time the society has upon its books contracts amounting to \$100,000 annually, and the new arrangement is expected to be a great benefit.

SHERIFF SELLS "OH LOOK" STUFF

A deputy sheriff last Friday stepped into the office of the "Oh, Look Producing Corporation," which is responsible for the piece now running at the Vanderbilt Theatre, and sold the office furniture to satisfy a chattel mortgage for \$300 held by Lou Silvers, who formerly occupied the offices taken over by Harry Carroll and Billy Sheer.

It seems that Silvers, who was going away with "Over the Top," sold the furniture to them, and took the mortgage as security. When payment was not forthcoming, though, he turned it over to his attorney, Harry Saks Hechheimer, and had it sold. Sheriff Daniel McConigle got \$164 for it.

JAM OVER NAME OF PLAY

The A. H. Woods office and the W. H. Productions Co., a film corporation, held several conferences last week when the former found that the moving picture people were putting out a film called "Friendly Enemies," which is the title of the new play with which Woods has just opened his new Chicago Theatre with Louis Mann and Sam Bernard in the star roles. Martin Herman, acting for the Woods people, objected to the use of the name, but the film people came back with the argument that, while they were very sorry, the film had been released and was therefore beyond their control.

CABARET ACT BECOMES SHOW

"Keep Smiling," which, earlier in the season, appeared as a cabaret production at Bustanoby's, has been made into a full grown musical comedy and will open at Stamford, Conn., April 6, under the management of C. A. Stern and Lea Herrick. Julian Alfred is also understood to have an interest in the production.

The piece will only play four weeks and will then be sent to the store house for the Summer, provided that the four try-out weeks convince its backers that they have a show. In that case it will be held for next season.

VANDERBILT TO GIVE CONCERTS

It is more than likely that the new Vanderbilt Theatre, just opened in West Forty-eighth street, will shortly put on a series of Sunday concerts and compete with the Palace and Winter Garden. The bills, if the idea is carried out, will be made up partly from the members of the cast which includes such material as Harry Fox, Harry Kelly, Grant and Wing, George Sidney, Genevieve Tobin, Louise Cox and others of vaudeville ability.

RUSH FACING BANKRUPTCY

A petition to have Edward F. Rush declared a bankrupt was filed last week in the Federal courts by William Henkel, of 64 William street, on behalf of Harry Steinfeld, an attorney, who asks \$1,000 for services rendered; Barney Fagin, said to be a private detective, who asks for \$160, and George Topakyan, a Persian rug dealer, who asks for \$168. The case is to be heard March 20.

"ODDS AND ENDS" ATTACHED

PHILADELPHIA, March 9.—I. Miller, the New York theatrical shoe manufacturer, served an attachment for \$700 on Jack Norworth's "Odds and Ends" when it was playing here last week, through J. W. McKeon, a local attorney. The money was said to have been due for shoes.

ROBT. E. KEENE ACCUSES MAX HAYES

SAYS HE DEMANDED BONUS

After being booked for a period of several weeks by Max Hayes, of the United Booking Offices, Robert Emmet Keene last week charged the former with exacting for his services more than the usual agent's commission of five per cent. Hayes then instituted suit against Keene and asked for \$175, representing commission on contracts which the latter declined to honor. Keene has placed the matter before Edward F. Albee, head of the U. B. O., in a letter, which is reproduced below. Keene has retained Harry Saks Hechheimer as his attorney. The letter to Mr. Albee follows:

Edward F. Albee, Esq.,
Palace Theatre Building,
New York City.

My dear Mr. Albee:

Usually it is not my purpose to intrude upon one as busily engaged as yourself, but feel that by reason of your past co-operation and kindly expression of opinion as to myself, that I was at liberty to address you, I am doing so with a view of giving you an idea of the manner in which performers trying to present acts, which at least the public seem to approve, are treated by some of the agents.

For some weeks Mr. Hayes has been acting as my agent billing me by reason of previous arrangement from week to week, but with no understanding or agreement that he had a right to bill me for "time," as he has repeatedly induced me to work at a figure which did not comport with my idea, or what I receive in other forms of amusement. Yesterday I was served with a summons for \$175.00 by the gentleman in question, not for commission earned, or due, but for certain anticipated engagements which he, I believe alleges I was to fill simply because he had the temerity to book me for them without my consent or approval, and at a price that I had repeatedly told him I would refuse to work for.

Furthermore, and of more importance to you, I believe, as one of the clean cut men in the amusement business, you should know how we are held up by improper exactions, and I desire to cite a vindication of this statement, that not only was I compelled to pay Mr. Hayes a commission of five per cent (5%), but for weeks he insisted upon getting an extra bonus of \$25.00, which naturally compelled me to ask so much more for my services from your office. As an evidence of my good feeling, one Sunday night when the Palace was short of an act, at the suggestion of Martin Beck, I consented to appear, and Mr. Hayes at this appearance had kept the amount that I have received from this performance, and it was only after I demanded it through a very strong letter, while playing in Boston, that he finally consented to return the same.

I trust that you will view my letter with the same spirit in which it is sent, and as you personally have time and again

(Continued on page 4.)

ELEVATOR FALL HURTS ACTORS

Lawrence Deas, 39, of 201 West One Hundred and Thirty-sixth Street, and Boddie Llewellyn, 25, of 502 West One Hundred and Forty-second Street, were badly shaken up but not seriously injured when an elevator of which they were occupants dropped from the street floor to the basement in the Gaiety Theatre building, at Broadway and Forty-sixth Street, Saturday. The accident was due to a broken cable. Ten other passengers were in the lift, none of whom required medical attention.

THEATRE MAN MURDERED

COVINGTON, Ky., March 8.—Andrew Nordmeyer, 63, proprietor of the Hippodrome Theatre in this city, was shot and killed by three bandits who held up and robbed the offices of the Ninth Ward Building Association of which he was president. John Rehm, a director, also was killed. One of the bandits was slain in a revolver battle with Chief of Police Kleurper.

"TWIN BEDS" BREAKING RECORDS

PITTSBURGH, March 9.—"Twin Beds," the production put out by C. A. Stern, of New York, has just been booked for the sixth consecutive week at the Duquesne Theatre here, after having played at the Nixon, earlier in the season. The original engagement was for three weeks and began February 11, but has been extended from time to time. It got \$21,000 the first three weeks and other towns were cancelled in order that it might stay here.

AGENTS TO GIVE DINNER

The Friendly Grandsons of St. Patrick, a recently formed organization of theatrical and booking agents, will give a dinner to members of the profession and agents at the Hotel Breslin the evening of March 16th, St. Patrick's Eve. Invitations have been issued to 350 people.

The officers of the organization are Jack Lewis, president; Billy Grady, vice-president; Sam Kenny, treasurer, and Tim O'Donnell, "angel."

ALIEN PRIMA DONNA BARRED

TORONTO, Ont., March 11.—Julia de Kelety, prima donna of the "Burlesque Review," did not come to this city with the company, owing to the fact that she is an Austrian subject. She left Detroit for Buffalo last Sunday, where she will remain until her company opens, next Monday, at the Gayety. Pauline Newell, one of the show girls, played her role, and did it most creditably. She has an exceptionally good voice.

MAY STOP FILM AT LYRIC

Friends of the De Saulles family were considerably incensed this week when several of them visited the Lyric Theatre where the film "The Woman and the Law" is playing, for they declared that it was founded upon the murder of Jack De Saulles, for which his wife was recently tried and acquitted. Several of them spoke of taking steps to have the presentation halted within the next few days.

"OVER THE TOP" GETS COIN

PHILADELPHIA, March 11.—"Over the Top" played close to \$18,000 for the past three weeks at the Chestnut Street Opera House here. The figures were \$18,100, \$17,950 and \$17,750.

MANY ACTORS FACE FINES AND PRISON

GOV'T AFTER QUESTION DODGERS

Several score actors are facing fines and imprisonment, the loss of valuable rights and immediate induction into military service, regardless of their claims to exemption, as a result of failure to fill in and return their questionnaires to the Government authorities. Such neglect is regarded as a misdemeanor.

While Government officials are inclined to believe that the omission of this duty is more from ignorance of the law than evasion on the draft, they have just issued a warning to negligent registrants, which will be followed by more drastic action.

Those whose names are published below are advised to return their questionnaires, properly filled out and signed, to Local Board No. 158, 126 West 46th Street:

Alonso, Calos, 159 W. 44th St.; Amann, Frederick, 258 W. 46th St.; Ballester, Vincent, 113 W. 48th St.; Basham, Lewis C., 246 W. 48th St.; Bedard, Benjamin J., 223 W. 49th St.; Benedict, Milton W., 210 W. 43d St.; Berns, Edward, 246 W. 46th St.; Brady, William, 258 W. 55th St.; Brocke, Harry, 237 W. 48th St.; Brown, Irwin J., 255 W. 49th St.; Bryan, Olin, 249 W. 38th St.; Burton, Edward C., 207 W. 38th St.; Chicanofsky, Michael P., Plymouth Hotel, 38th St.; Cohn, George, 147 W. 48th St.; Coleman, William Robert, 120 W. 38th St.; Comley, Jack, 41st St. and 8th Ave.; Conrad, (Clem) Clayton, New Victoria Hotel; Crackles, Leslie, 265 W. 38th St.; Dailly, John Marc, 112 W. 45th St.; Der Foo, Ching, 265 W. 38th St.; Dobbelaire, Edgar, 112 W. 45th St.; Evans, Harry, 958 8th Ave.; Gauthier, Jean J., 110 W. 45th St.; Gould, Harris Clifton, 165 W. 50th St.; Grayson, Arthur M., 221 W. 42d St.; Haney, William John, 244 W. 45th St.; Harper, Ivan Worth, 251 W. 50th St.; Herlihy, Michael, 257 W. 38th St.; Hess, Robert Erwin, 107 W. 48th St.; Hill, James Patterson, 234 W. 48th St.; Houston, John Mills, 171 W. 45th St.; Huck, Charles Wallace, 255 W. 49th St.; Husaire, S. A., 209 W. 29th St.; Jackson, Leo, 241 W. 43d St.; Joyce, Harold M., 248 W. 46th St.; Kelly, Allen Richard, 161 W. 36th St.; Kerner, Albert, 1463 43d St.; Brooklyn; Kuhn, August, 563 7th Ave.; Lape, Arthur E., 268 W. 43d St.; Lapsley, James Martyn, 257 W. 45th St.; Lederman, Ivan B., 223 W. 50th St.; Levin, David, 173 W. 45th St.; Lingerman, Johannes F., 159 W. 45th St.; Lucio, Alfred, 228 W. 52d St.; Marks, Alexander Hill, 150 W. 47th St.; Marriero, Armando, Palace Theatre Bldg.; Masculin Roy, *Variety Journal*, Times Sq.; Martin, Gabriel, 133 W. 45th St.; Mauro, Gesimanto, 268 W. 43d St.; Miller, Samuel Joshua, 263 W. 54th St.; Minier, Homer W., 1465 Broadway; Mitchell, Russell B., 250 W. 52d St.; Morton, Jack, 129 W. 47th St.; Murphy, Eugene John, National Vaudeville Artists; Naeseth, Marius, 116 W. 45th St.; Nelson, Harry J., 784 8th Ave.; Neuwald, Albricht, 201 W. 48th St.; Oishi, Gorozin, 126 W. 41st St.; Pappas, John J., 689 6th Ave.; Parent, Arthur Harrison, 49th St.; Van Cortland Hotel; Pease, Ernest Louis, 136 W. 45th St.; Pierce, John George, 130 W. 48th St.; Sabourin, Frank, 24 W. 48th St.; Schanten, Charles, 133 W. 45th St.; Sleeman, Philip Gilbert, 227 W. 52d St.; Smith, Harry D., 255 W. 49th St.; Sneath, Robert, 216 W. 50th St.; Stanley, Joseph, 236 W. 46th St.; Stern, Sigmund, 100 W. 49th St.; Tribuzio, Frank, 244 W. 48th St.; Vercellino, Wille, 159 W. 45th St.; Verheul, Gerard, 261 W. 45th St.; Wager, Alto, 156 W. 50th St.; Walzer, Lewis Edward, 270 W. 39th St.; Watkins, Luther B., 252 W. 53d St.; Wells, Harry, 241 W. 43d St.; Zeitlin, Max A., 238 W. 49th St.

FRIARS TO DINE AL. JOLSON

The Friars are to give a public dinner at the Hotel Astor on March 31. Al. Jolson is to be the guest of honor.

KLAW RESIGNS WAR DUTIES

Marc Klaw announced his resignation as chairman of the Commission on Training Camp Activities last week, issuing a short statement to the effect that pressure of other business matters had made his withdrawal necessary. A report appearing in a weekly newspaper stating that he was forced to resign as the result of William A. Brady pointing out certain incompetencies in his administration to Raymond D. Fosdick, head of the Government Entertainment Committee, was emphatically denied by Mr. Klaw. Mr. Brady through his representative, stated that he did not know anything about the matter and had nothing to do with Mr. Klaw's resignation whatsoever. Mr. Fosdick also issued a statement to the press denying that Mr. Klaw had been requested to quit. Mr. Fosdick's denial is embraced in the appended telegram, which was sent to Mr. Klaw: "Article to effect that you were forced to resign from the Commission on Training Camp Activities positively false. You resigned on your own volition, and upon your insistence the War Department accepted your resignation with reluctance and regret. Raymond B. Fosdick."

GAZZOLA MUST STAY IN ARMY

Basing his application for a discharge from the National Army on the grounds that he was not a citizen of the United States, Anthony Gazzola, a former member of the act known as the three Marconi Brothers, was denied a writ of habeas corpus by Judge Chatfield in the United States District Court, this week. Gazzola applied for first citizenship papers six or seven years ago and, after the necessary five years had elapsed, endeavored to secure his final papers. These were denied. Gazzola's plea as a result to Judge Chatfield took the stand that inasmuch as he was denied United States citizenship, he should not be asked to serve in the army. Judge Chatfield held, however, that Gazzola's case could be reopened at any time, whereupon he denied the writ asked for. The remaining two Marconi brothers are playing in "Jack O' Lantern."

MRS. WIGGS OPENS MAR. 30

Aiston and Wood's "Mrs. Wiggs of the Cabbage Patch" will open at the Grand Theatre, Trenton, N. J., March 30.

Frederick Forrest, who plays "Stebbins" in the production, has appeared in this role 900 times. Forrest was with the original company, in which Madge Carr Cook portrayed the character of Mrs. Wiggs, in England.

From Trenton the show goes to Harrisburg, Pa., April 1, 2 and 3 and will be in Erie the 4th, 5th and 6th.

EUGENIE BLAIR SUES

Eugenie Blair, through her attorney, Leon Laski, has brought suit against the Hearst newspapers for \$25,000. The Star Company, which is the Hearst papers, is alleged to have published certain articles in Philadelphia and Baltimore papers under Miss Blair's name and purporting to have been written by her. She also is suing to restrain the Star Company from using her name in connection with the stories, and contends that she has been damaged to the extent of \$25,000.

MOON ACT ACCUSES STAR ACT

"The Girl in the Moon," an act controlled by A. Lohmuller, filed a complaint last week against "The Girl from Starland" with the Executive Committee of the N. V. A., alleging that the latter act was using material belonging to the former. M. Brinkman, manager of the "Girl from Starland," agreed to eliminate from the "Star" act any matter that in any way infringed on the "Moon" act, and Lohmuller accordingly agreed to drop the complaint.

BARONESS TO PRODUCE SHOW

"The Golden Egg," a musical comedy, with a "character" quartette, will be produced shortly by Baroness von Zieber. The baroness, who, before her marriage to a member of German aristocracy, was a Miss Packer, is the youngest daughter of a former president of the Lehigh Valley Railroad. She only recently arrived in America from Europe.

ROTHAPFEL IS OUT OF FIRST NATIONAL

SEVERAL REASONS ASCRIBED

Samuel L. Rothapfel has resigned the presidency of the First National Exhibitors' Circuit. Mr. Rothapfel, who manages the Rialto and Rivoli theatres, declared that his resignation was tendered to the Board of Directors of the organization last Friday evening, and expressed the hope that it would be accepted, inasmuch as his managerial duties occupied so much of his time that he found it impossible to give the First National the close attention called for by the character of the work devolving upon him as its chief executive.

Various other reasons, however, have been ascribed for Mr. Rothapfel's resignation as head of the exhibitor's own booking circuit, reports of friction among the different members of the organization having been discussed in film circles for some time past. The main source of trouble, it is alleged, is that the First National has been paying too much for its productions. This, it is claimed, has led to strong objections on the part of franchise holders throughout the country.

It is said that Herbert Brenon's picture, "Empty Pockets," started the trouble which culminated in Rothapfel's withdrawal as president. According to the story, which has been circulated up and down Broadway recently, when Brenon finished "Empty Pockets," he placed a production cost of \$40,000 on the picture and offered it to Lewis J. Selznick for \$85,000. Mr. Selznick accepted the proposition as offered and agreed to take the picture. Shortly after, Brenon discovered that the First National was in need of a picture and sounded out the buying committee.

As a result of Brenon's dickering with the First National officials, the organization agreed to pay him \$100,000 for the "Empty Pockets" feature. Brenon then went to Selznick and explained that he had received a much better offer and asked that the sale be declared off. Selznick, it is understood, made strenuous objection at first to losing "Empty Pockets," but after a lengthy conference with Brenon, finally acceded to his request to call off the original deal.

In reference to the \$100,000 price alleged to have been paid for "Empty Pockets" by the First National, Selznick is claimed to have said, "Well, go ahead and let them have it for \$100,000. The more deals like that they put over the sooner they will be out of business."

Dissension between Mr. Rothapfel and Harry Schwalbe, who represents the Mastbaum interests of Philadelphia in the First National, is also claimed to have existed for several weeks past.

The delay in the release of the Charlie Chaplin comedies, announced to be ready eight or ten weeks ago, also stirred up a hornets' nest among the out-of-town franchise holders, and their complaints have been vigorous and frequent.

When seen at the Rivoli Theatre this week Mr. Rothapfel was told of the reports anent the story of his resignation. He denied that there was a grain of truth in any of them, and stated that he wished to be placed on record to that effect.

The First National was organized about a year ago. It contains on its membership rolls almost every important picture showman in America. The next meeting of the First National will be held the first Friday in April, when the question of a successor to Mr. Rothapfel will be taken up. John D. Williams, general manager, will take over Mr. Rothapfel's routine duties in the interim.

SUE "DEWDROP INN"

The J. H. Tooker Printing Company has been awarded judgment for \$1,250 in a suit brought against Boris Said, for printing done for the "Dewdrop Inn" company, by Judge Edward O'Dwyer, in Municipal

TRIBUNE PANS EVA TANGUAY

Heywood Brown, critic of the New York "Tribune," reviewed the Palace show this week and took occasion to give Eva Tanguay, the headliner, one of the most virulent panings that has ever been accorded a public entertainer. A portion of Brown's critical estimate of her ability to amuse an audience follows:

"Our's is a democracy, so probably nothing much can be done about the singing of Eva Tanguay. But even in a free country, there should be some moral force, or physical if need be, to keep her away from the 'Marseillaise.' She should not be allowed to sing it even on her knees, and it is monstrous that the great hymn of human liberty should be shrilled as a climax to a vulgar act by a bouncing singer in a grotesque costume begirt with little flags."

"Miss Tanguay sings in French, and I have no idea whether she is trying to be funny. I never know what she is trying to be except noisy. I think she is the parsnip of performers. The only cheerful song in her repertory yesterday was one in which she hinted that some day she would retire. Miss Tanguay is billed as a 'bombshell.' Would to heaven she were, for a bomb is something which is carried to a great height and dropped."

It was reported in and about the Palace Building during the week that Tanguay had threatened to quit after the Tuesday matinee, because of a row with the orchestra. Once or twice after other performances Tanguay, it is said, kicked over the traces and the bill was re-arranged three times in order to give her a better program position.

THIRD AVE. THEATRE CLOSES

The Third Avenue Theatre, near Thirty-first Street, has been closed by the owners. The house had been operated by Louis and David Sidman as a vaudeville and movie theatre. Dispossession notice was served on the management in February, but acceptance was refused, a jury trial being demanded. The Sidmans are reported to have lost between \$10,000 and \$15,000 during the time they had the house.

WOODS TAKES SELLERY

A. H. Woods has made arrangements with Leffer and Bratton by which they are to release William Sellery from a contract under which they can hold his services for "Very Good Eddie," in order that he may use him in his musical version of "The Girl from Rectors." Joe Smith Marba has been put in his place.

CANADA'S HEATLESS DAYS END

TORONTO, Ont., March 8.—The Government officials at Ottawa to-day issued orders calling off the heatless Mondays, which have been in effect since February 18. Commencing next week, the theatres in Canada will be open for six days in the week.

KEENE ACCUSES HAYES

(Continued from page 3.)

said that your office would not permit men in my position to be taken advantage of, as outlined in this communication, I indeed would appreciate your further expression of opinion as to what my attitude should be in this matter.

With, as always, my very kind regards, and the assurance that I have always considered it a pleasure to work in the houses controlled by you, I am

Very truly yours,
ROBERT EMMET KEENE.

Hayes enters a general denial of all of Keene's allegations. According to the agent, Keene entered into and accepted, "with his eyes wide open," the contract which he later repudiated. This contract was for eighteen weeks at \$325 per week for the smaller houses and \$350 for the larger houses. After playing eight weeks, according to Hayes, he refused to finish his route unless he received \$450.

The sum for which action was brought represents a commission of \$17.50 weekly for the ten weeks of Keene's unfilled contract, Hayes asserts.

KLAW AND ERLANGER TO BOOK NEARLY 200 SHOWS

Plans for Next Season Contain Route for "Parlor, Bedroom and Bath," A. H. Woods Production That Was to Have Gone to the Shuberts

Klaw and Erlanger are to book close to 200 attractions through their offices next season part of which were given out in a statement last week. In addition to those named, though, there will be many productions not yet definitely "set."

The issuance of the statement also disclosed that there is likely to be trouble over the booking of "Parlor, Bedroom and Bath," the A. H. Woods production.

According to Woods' agreement with the Shuberts, he was to book all productions through their offices. But, despite that, Klaw and Erlanger state that it will be booked through theirs, which can be accounted for by the fact they are understood to own part of that play. The list, as given out by K. & E., was as follows:

Stars—Maude Adams, Laurette Taylor, Ruth Chatterton, Ethel Barrymore, Mitzi Hajos, Mary Ryan, Mrs. Fiske, Frances Starr, May Robson, Phyllis Neilson Terry, Ann Murdock, David Warfield, Fred Stone, William Gillette, Henry Miller, George Arliss, Otis Skinner, Cyril Maude, Leo Dietrichstein, Harry Lauder, Raymond Hitchcock, Fiske O'Hara, Chauncey Olcott, Lou Tellegen, H. B. Warner and Robert Mantell.

Musical Plays—"The Follies," "The Cohan Revue 1918," "Going Up," "Toot-Toot," "Flo-Flo," "Have a Heart," "The Rainbow Girl," "The Riviera Girl," "Miss Springtime," "Pom-Pom," "Chin-Chin," "Yours Truly," "The Dream Girl" (adapted

from "The Road to Yesterday"), "Madame and Her Godson," "Go Slow" (adapted from "A Full House"), and three pieces yet unnamed—one by Roi Cooper Megrue and Irving Berlin, one by George M. Cohan and one by Harry B. Smith and Raymond Hubbell.

Dramatic Productions—"Tiger Rose," "A Tailor-Made Man," "Ben-Hur," "Polly With a Past," "General Post," "Queed," "Mrs. Hope's Husband," "David's Adventure," "Three Paces East," "The Boomerang," "The Country Cousin," "His Lordship," "Turn to the Right," "Pollyanna," "Lord Richard in the Pantry," "Any Girl," "Among Those Present," "London Pride," "The Honor of the Family," "The Haunted Pajamas," "Daddy Long-Legs," "The Man From Athabasca," "Everywoman," "Sick-a-Bed," "Lightning," "The Faithless Eckhardt," "The Garden of Allah," "The Laughter of Fools," "Parlor, Bedroom and Bath," "Annie-for-Spite," "A Dislocated Honeymoon," and "The Girl of the Golden West" with an all-star cast.

Minstrel Companies—Al. G. Field and O'Brien's.

Other plays are in negotiation and will be produced by David Belasco, Cohan & Harris, Charles Frohman, Inc., Henry Miller, Henry W. Savage, Charles B. Dillingham, Florenz Ziegfeld, Jr., George C. Tyler, John Cort, Smith & Golden, Harrison Grey Fiske, Thomas W. Ryley, Augustus Piton, Jr., G. M. Anderson and Klaw & Erlanger.

GET MONEY IN WHEELING

WHEELING, W. Va., March 15.—Business is exceptionally good in this city, and turn-aways at the Court are not uncommon. Some of the recent shows that have done phenomenally well are "Twin Beds" (return date), got \$2,000 for two nights and one matinee; "Daddy Long Legs" (third time here), \$1,000, matinee and night. Kibble's "Uncle Tom's Cabin" company, nearly \$600, one day; "The Marriage Question," two nights, capacity business, at popular prices. Howe's pictures doubled their business of last Fall, selling out completely the second night. Henry W. Savage's "Have a Heart," came for three performances, and got over \$2,800.

STAGE HAND KILLED SKYLARKING

Samuel Goran, an electrician of the Jefferson Theatre, was shot and killed last week while carrying out a practical joke. He was skylarking in one of the dressing rooms with Morris Joffe and several others. When Robert Jenkins, the negro watchman, who carried a revolver, came along, Goran whispered to Joffe to grab the revolver. Jenkins overheard him and turned in time to see Joffe toss the gun from his right to left hand. Jenkins attempted to get back the weapon. Joffe handed the gun to Goran, who caught it by the muzzle, when it exploded. A bullet lodged in his left breast, killing him instantly.

CAN'T GET CHICAGO HOUSE

John Cort's "Flo-Flo" Company that was especially organized for the purpose of opening in Chicago last week, has been routed through the New England States owing to the fact that no Chicago theatre was found available to house the attraction for an extended period. The company will play a short season in the East pending the acquisition of a Chicago theatre by Mr. Cort later on.

"GETTING TOGETHER" OPENS

ALBANY, March 12.—"Getting Together," a new British war play, opened at Harmanus Bleecker Hall, here Monday night. The initial performance was attended by Governor Whitman and his staff.

STAGE HANDS BALL GETS \$15,000

New York Local No. 1, Theatrical Protective Union took in nearly \$15,000 at their fifth annual ball, given last Saturday night at the Amsterdam Opera House. The attendance, estimated at 10,000, included dramatic and motion picture stars, prominent vaudeville performers and every stage crew in New York besides many out-of-town members of the association.

KIRALFY TO BUILD SPECTACLE

Alfred E. Kiralfy will produce a big outdoor spectacle for the New York International Exposition, to open in the Bronx May 30. The Kiralfy spectacle will deal with the Russian Revolution and will be entitled the "Fall of the Romanoffs." It will cover five acres of ground.

RINK CLOSING DATE EXTENDED

State Ice Administrator Benj. B. Odell last week, after a conference with the proprietors of skating rinks, announced that he had decided he would extend the time of their closing till March 23 with the condition that all rink owners surrender on call, whenever needed, their stock of ammonia.

HEYWOOD BROWN JR. ARRIVES

Heywood Brown, *Tribune* critic, is the proud father of a young son, which arrived via the stork route on Monday. Mrs. Brown, before her marriage was Ruth Male, press representative for Selwyn and Co. The latest addition to the Brown family will be named Heywood Brown, Jr.

COWLES JOINS "CHU CHIN CHOW"

Eugene Cowles, the operatic bass singer of Bostonians fame, has been engaged to play the part of Abdullah, in "Chu Chin Chow." He will make his initial appearance in the role Thursday night.

TO REVIVE "SALOME" AT COMEDY

Following the engagement of Mary Shaw in "Mrs. Warren's Profession" at the Comedy Theatre, Madame Yorska will appear at that house in a revival of Oscar Wilde's "Salome."

MARCIN WINS PLAY SUIT

Judge Augustus Hand, of the United States District Court, last week dismissed the action brought by Charles G. Eichel and Eugene A. Colligan against Max Marcin alleging that the latter in writing "Cheating Cheaters" had plagiarized their "Play When Wedding Presents." In dismissing the case Judge Hand taxed the plaintiff in addition to the regular cost \$500 counsel fee for the defendant.

B'WAY TO SEE THOMASHEFSKY

William Morris has arranged with Boris Thomashefsky for the latter's appearance on Broadway with his musical company. The engagement, which is planned to be of four weeks' duration, will be given up to the presentation of "The Broken Violin," "The Cantor's Wife" and "Uptown and Down," in the order named, each playing one week. For the final week, the bill will be changed nightly.

MILLER'S THEATRE OPENS APR. 1

Henry Miller's Theatre will open its doors Easter Monday with "The Fountain of Youth," a new comedy by Louis Evan Shipman. The company will include Henry Miller, Olive Tell, Lucile Watson, Lillian Kemble Cooper, Noel Haddon, Frank Kemble Cooper, Frank Sylvester, C. Leslie Austen, Wallace Erskine and Robert Ames.

"LITTLE CLUB" HAS NEW HOSTESS

During the absence of Justine Johnstone, on tour with "Over the Top," the management of Justine Johnstone's Little Club will be under the direction of Armand Kalisz and A. Baldwin Sloane. They have appointed Dorothy Klewer to act as hostess.

FRANKIE LEE LEFT \$25,000

It now transpires that Frankie Lee, who died last December, left an estate valued at \$25,000 instead of \$5,500 as was at first announced.



MARJORIE DAVIS

Miss Davis, who is at present featured under the management of W. S. Harkins, is one of the cleverest ingenue leading women in stock, and is particularly adapted for the roles she is playing now on tour, such as "Jerry," Betty in "Nearly Married," Stasia in "The Passing of the Third Floor Back" and Bab in "Rich Man, Poor Man."

Miss Davis will be at liberty for permanent stock early in March. Address care of CLIPPER.

PARKS FACE BIG BAND SCARCITY THIS SEASON

MUSICIANS ARE DRAFTED

On account of the induction into military service of musicians, there promises to be a marked scarcity of bands in the amusement parks throughout the country this Summer. To offset this shortage, park managements are liberally booking big outdoor attractions for the 1918 season.

There will also, and for the same reason, be fewer traveling bands this season. Increased transportation expenses have had much to do with the curtailment of these. Some of the amusement parks in the West and Middle West will discontinue daily concerts and give this form of entertainment only on Sundays. Of course, such noted band leaders as Victor Herbert, Walter Damrosch, Arthur Pryor and Gustavus D'Aquin will be seen with their bands in the amusement parks this year, and Sousa, although a government instructor, probably will have a band on tour. But many others that usually toured will be missing, the government taking so many musicians that few will be left.

Alexander Bremer, of the Musical Mutual Protective Union, with offices on Eighty-sixth Street, near Third Avenue, claims to have enrolled the names of 6,500 musicians who are available. He admitted, however, that they were not all top-notch musicians.

GRAU ORGANIZES COMPANY

A musical company for Chautauque shows, to be presented during the coming Summer months, is in preparation by the Matt Grau agency. It will open in June. Three plays will be presented. They are "Robin Hood," "The Mascot" and "Pinafore." John R. Phillips will be heard in "Robin Hood" as the leading tenor. Oliver de Grant will appear in "The Mascot." Wynn Gallie will be the prima donna in the same play. Others who will be seen in the casts of the three plays are Stepany Love, Dorothy Cowan and a chorus of sixteen. Clarence Love is the musical director.

"JOB" GIVEN ON THE STAGE

"The Book of Job" was presented last Thursday afternoon by Stuart Walker at the Booth Theatre. In some ways, it is the most novel stage production seen on the local stage. It is by no means a play, but, in its reading, dramatic effects were obtained. The lines of the Voice Out of the Wilderness were splendidly spoken by David Bispham. Walter Hampden portrayed Elihu; Eugene Stockdale was Jophar; Edgar Stehl, Bildad; Henry Buckler, Eliphaz; Margaret Mower and Judith Lowry, the Narrators, and George Grant, Job.

COMPLETE "YOURS TRULY" CAST

Arthur Pearson on Monday completed the cast of "Yours Truly," which he will shortly present over Klaw & Erlanger time. Rehearsals are now under way and an opening date will shortly be arranged. The completed cast will include:

T. Roy Barnes, Gertrude Vanderbilt, Letty Yorke, Alfred Gerard, Alice Fleming, Bradford R. Kirkbride, Mabel Leggett, Carlton King, Helen Guenther, Mignon McGibney, Leonora Hughes, Robert Lee Allen, Hazel Shelley and Philip Leigh.

COCOANUT GROVE SIGNS DOOLEYS

Ray, Gordon and William Dooley open at Coconut Grove, April 1st, under the management of Elliott, Comstock and Gest.

N. V. A. SUSPENDS GEO. C. DAVIS

George C. Davis was temporarily suspended from membership privileges in the N. V. A. this week, being charged with conduct unbecoming a gentleman.

VAUDEVILLE

VAUDE. HOUSES TO CLOSE LATE

ARMY CAMPS THE REASON

Indications all point to a late closing of the major vaudeville houses this season, while several innovations to keep things running on the smaller time are being considered, both brought about, in part, by an effort to keep vaudeville within the reach of soldiers at the various camps.

The Orpheum circuit has already started to supply vaudeville at Camp Lewis and the United Booking offices are going to try and keep the southern time booked by Jules Dalmar running during the hot spell on account of the close proximity of the theatres to the various camps.

The various theatres booked by the Orpheum circuit throughout the northwest will most likely be kept open. Sarah Bernhardt, who has been booked on the Orpheum circuit for a tour of consecutive weeks will most likely be the big star attraction over the Orpheum northwestern time, keeping these houses going throughout the Summer. The Orpheum Summer parks will operate as usual.

The first house to close for the season will be the Orpheum Theatre, Memphis, on April 17. Then comes the Orpheum Theatre, New Orleans, on April 22. The Palace Theatre, Chicago, closes with vaudeville on May 20 to remain open during the Summer with a musical comedy as the attraction. The Orpheum Theatre, St. Louis closes May 27 and the Majestic Theatre, Milwaukee, closes June 3.

The local theatres in New York will keep open as long as business and weather permit, with the Alhambra scheduled for the first local closing which will be early in May.

The B. F. Keith Theatre in Providence closes the week of April 1 with vaudeville and resumes the following week with its regular well known stock policy for the Summer season. The opening attraction has as yet not been announced. The New Brighton Theatre, Brighton Beach, opens May 27 with vaudeville and Henderson's Music Hall, Coney Island will most likely open the week of June 10.

MOSS WINS VICTORY

B. S. Moss last week won a signal victory when the Board of Appeals of the Building Department granted him permission to erect a playhouse at Broadway and One Hundred and Eighty-first Street. The erection of the theatre has been in litigation for nearly two years. The location is in the so-called building zone resolutions, passed in August, 1916, by the Building Department, which prohibited the erection of theatres in residential sections unless special permission were granted by the board.

PANTAGES ADDS NEW WEEK

SALT LAKE CITY, Utah, March 8.—Frank P. Newman, Pantages' representative here, just returned from a trip through Colorado, where he has arranged for an extra week of bookings. The following houses and dates have been booked: Monday and Tuesday, the Burns, Colorado Springs; Wednesday and Thursday, Majestic, Pueblo; Friday and Saturday, the Dodge Opera House, Rocky Ford, all in Colorado. John Cort's road attractions will play the same houses.

CORT AND PANTAGES CONFER

SALT LAKE CITY, March 7.—John Cort is on his way here to confer with Alexander Pantages and Frank Newman in reference to remodeling and repairing several houses owned by Pantages.

CHANGES ON BILLS

At the Palace Theatre last Sunday Grace La Rue was forced to withdraw from the bill on account of a sore throat and the Courtney Sisters replaced her. The Three Kanes were replaced by the Musical Gerald and Everests' Monkeys were replaced by Swift and Kelly, who doubled with the Alhambra Theatre.

At the Alhambra Theatre, the Four Boises withdrew and Baraban and Grohs opened the show instead of closing it.

At the Royal the Little Johns were replaced by Deiro, the accordionist.

At the Bushwick Theatre, Brooklyn, Ferry, the contortionist, and Pellenberg's Bears were replaced by Joseph E. Bernard and Company, who doubled with the Colonial. At the Orpheum Theatre, Brooklyn, "The Models De Luxe" withdrew with no one replacing them and at the Colonial Theatre Prosper and Maret withdrew without any act taking their place. At the Riverside Theatre, Page, Hack and Mack were replaced by Claude Gillingwater, who showed his new act, "The Return of Sam Kenney."

Moore and Whitehead left the bill at the Temple Theatre, Rochester, last week and were replaced by Harry and Anna Seymour. It was claimed by the manager, J. H. Finn, that Whitehead was not in any condition to go on the stage, but he reported for the Tuesday matinee in good shape. The act afterward came to New York, where it found all of its bookings canceled. On a promise that things would be different in the future, however, its route was returned and is in Montreal this week.

The Hedges, appearing at the Royal, were less fortunate. They were removed from the bill and the managers would not consider giving them their route back. The act was at the Royal for its first real showing and was to have established a salary and spot for the balance of its vaudeville time.

The act of Cantwell, Wright and Martin, which was to have played Newark last week, was canceled on account of the illness of all three.

Eddie Miller Duo did not open at Poli's Theatre, Bridgeport, last Monday, as Eddie Miller was suffering from a severe cold in the throat.

Binns & Bert were withdrawn from the bill at the American Theatre last Sunday and Lipton replaced the act.

Jack Wilson and Company, playing the Colonial and the Palace withdrew from the Palace Theatre program after the Monday matinee, being replaced by Frankie Fay.

Hedges and Hedges were out of the bill at the Jefferson Theatre last Monday and were replaced by Lewis and Hurst. The Two White Steppers replaced the Six Stylish Steppers on the same bill last Monday night.

NEW JOAN ACT COMING

Lewis and Gordon are shortly to offer a new playlet in vaudeville from the pen of Harold Brighouse, author of "Hobson's Choice." The act is now rehearsing under the direction of Al Lewis and will be called "Maid of France." It employs a cast of five people. The story concerns the awakening of the Joan of Arc statue.

HAS A NEW SKETCH

Alexander Gaden, formerly with Vitagraph and the Famous Players Corporation, has obtained from Harold Selman the latter's comedy surprise sketch, "That's the Secret," which will open on Pantages time in Minneapolis, March 31. In the cast are Gaden, Dan McCarthy, Florence Johnstone and Marie Priest. Gaden is well known in the moving picture world.

BOOKED FOR SOUTH AMERICA

The following vaudeville acts left March 7th for Buenos Ayres, to play the Seguin South American Circuit: Simone de Beryl and company, Delmar and Marie, August Family and Jolly Johnny Jones.

CEASE BOOKING DUMB ACTS LAST HALF

OUTCOME OF SUNDAY BAN

Inasmuch as acrobatic and other dumb acts cannot appear on vaudeville bills in and around New York City on Sundays, agents have discontinued booking them for the last half of the week. This has resulted in throwing many acrobats, wire-walking artists and trainers of animal acts out of employment and entailing a considerable financial loss to them.

Agencies, by reason of the ban on acts of this description on the Sabbath, are filling their places with dancing, singing and novelty acts, which, as a result, are becoming more and more in demand.

The new rule is working a hardship on dumb acts, as acrobats and wire performers, it is pointed out, have to keep in condition, and the beasts of the animal acts must be fed, whether they work or not.

MME. CRONIN TO MARRY

Mme. Cronin will marry Ernest Leage, for many years the musical director of the orchestra of the Majestic Theatre, Springfield, Ill., on March 30. Mme. Cronin will continue in vaudeville, and Lange will change his name to Ernest L. Cronin after the marriage, and accompany the act as musical director. The marriage is to take place at Champaigne, Ill., where the act will appear at that time. The act is known as Mme. Cronin's Novelities, and in an announcement in last week's CLIPPER it was stated that the act was under the direction of Alf. T. Wilton. The act is now under the direction of Paul Durand and will remain so until it plays the Orpheum Circuit, when Wilbur Mack will manage its vaudeville future.

CAMP LEWIS GETS ORPHEUM ACTS

A new arrangement has been made whereby acts that play the Spokane and Tacoma houses for the Orpheum time will play Camp Lewis, too. By this arrangement the acts gain two performances. Formerly, they would play Spokane for six performances and Tacoma for seven, with a day layoff for traveling time. Now they play Spokane Monday (matinee and night), and Tuesday, then Camp Lewis, Wednesday, matinee and night, Thursday night, then Tacoma on Friday matinee.

SAILOR GETS ORPHEUM TIME

LOS ANGELES, Cal., March 8.—Frank Terramorse, a sailor, is the latest singing "find" of M. Meyerfeld, head of the Orpheum Circuit. He heard the sailor singing in a hotel and offered him a route, which was refused because of the sailor's enlistment. He will play local time and the money he earns will go to the fund for sailors in the harbor.

FOY STARTS RESTAURANT FIGHT

HOUSTON, Texas, March 7.—Eddie Foy, who appeared here recently, got into a fight at the Rice Hotel dining room over the amount of sugar he was allowed. The management allows each patron three pieces and he claimed he did not get his. He removed to another hotel after the affair, and the other Majestic performers went with him.

BONITA AND HEARN JOIN STOCK

SAN FRANCISCO, Cal., March 7.—Bonita and Lew Hearn, the vaudeville favorites, have joined the Will King musical comedy stock at the Savoy. They opened in "Miss Spendthrift."

ACTS WRANGLE OVER NAMES

Swor and Avey registered a complaint through their agent, Harry Weber, this week, against Swan and Mack, claiming that the name combination of the latter act was so close to their own firm name that it had given rise to confusion on several occasions lately. Originally, Swor did an act with Mack, and when the team split, Mack secured another partner and called him Swan. Weber took the matter up with the N. V. A., and, after considering both sides of the discussion, the executive committee announced that Swan and Mack would have to change their billing in future. As a result of this decision, Swan and Mack will hereafter be known as Moran and Mack. Swor and Avey will continue as heretofore.

ROYALTY ACTION HALTS

The action started by Neville Fleeson against Maud Earle for royalties on material supplied the act, has been halted. Jas. A. Timony, attorney for Fleeson, desired to press the case last week in Philadelphia, but Phil Stern, attorney for Miss Earle, assured him the case could be satisfactorily settled out of court and negotiations toward a settlement are now pending.

McCARRON TAKES OVER HOUSES

John H. McCarron last week took over the booking of several theatres in upper New York State in conjunction with the Gus Sun Booking Exchange. Among them were the Family, in Rochester; the Palace, in Olean; and the Strand, in Ithaca.

ALBERTINA RASCH SAILS

Albertina Rasch, well known in vaudeville as a dancer, has sailed for Havana as ballerina of her own company, and will make a six weeks' tour of Cuba and Porto Rico. On her return to New York she will give a series of dance recitals.

"MEG MCGUIRE" PRODUCED

Mona Hungerford, in a new act entitled "Meg McGuire," appeared last week at the Halsey Street Theatre, Brooklyn, under Joseph Hart's management. Eloise Murray, Jack Bryce and Phinn Nares are in the supporting cast.

U. B. O. TO BOOK NEW HOUSE

The new Liberty Theatre in Stapleton, Staten Island, which throws open its doors for the first time Monday, March 18, will hold its first Sunday concert March 24. The U. B. O. will book the Sunday concerts.

FORM NEW PRODUCING FIRM

Jerry Hitchcock and George K. Hennings have formed a partnership for the purpose of producing girl acts and tabloids. The new firm has taken offices in the Columbia Theatre Building.

WILBUR MACK TO PRODUCE

Wilbur Mack, of Mack and Walker, will hereafter devote most of his time producing vaudeville acts. He is planning an act for Miss Walker for next season, when she will have a new partner.

MILLARD AND MARLIN BOOKED

Millard and Marlin, in a new act, "From Broadway to the Bowery," produced by Henry Bergman, has been booked through the Lew Leslie agency for the Fox Circuit.

GRACE De MAR HAS NEW ACT

Grace De Mar has a new series of character studies which she calls "The Eternal Feminine," and which she will present on the Orpheum Circuit.

PRESENT NEW ACT

UNION HILL, N. J., March 11.—Billy Gaston and Betty Young presented a new singing, dancing and piano act this week at the Lincoln Theatre.

VAUDEVILLE

PALACE

On account of the length of the show, the pictures were not shown in the opening spot and The Gladiators, with their special arena drop setting, offered a series of rather slow working gymnastic tricks to start the proceedings. The top-mounter of the act does most of the work and a whirling finish pulled the act out of the rut of the ordinary hand balancing turn.

"Sailor" W. J. Reilly was a hit in the second spot with a dandy line of songs. His opening song is sure-fire, it concerning tobacco and "makings." His second was not so good, while the third is an old applause-winning standby. A ballad was next interpolated and did well. Then came another war song and finally a good comic closed the act, putting Reilly, songs, personality and everything in the hit class.

Gus Edwards' Bandbox Revue, featuring George and Cuddles, was in the third spot. Cuddles did not sing, but gave every indication that she has grown quite a bit and should easily make her place in musical comedy. George is a natural comic who will make his way to the top. The act was slightly handicapped in having the music and scenery work wrong. Vincent O'Donnell carried several melodies over in good style. The act is a typical Edwards' girl flash with a dandy line of Edwards' songs and patter, all of which scored big.

The Three Dooleys followed and were the laughing hit of the show. With their nifty routine of gags, songs, pep and falls, and the showmanlike way they put their material over, they made this act the big thing of the first half. Bill Dooley is working in bare legs, the ban evidently not having been put on male legs.

"Submarine F 7" is a melodramatic offering with scenic effects handled in a distinctively up to the minute style, carrying a clear-cut dramatic story with a punch. The scenic effects are splendidly handled and bring the tension up to a seething point. The acting of the eight men is on a par with the production, which is superlative. The act is a thriller and is instructive, to a degree. As a feature act, it is there and worthy of taking its place in the front rank with the few successful dramatic acts of the season.

Jack Wilson, assisted by Tom Mitchell and Gladys Moffett, supplied a few diverting moments with a hodge-podge of foolery and several songs. Miss Moffett is a newcomer in the act and a big improvement on her predecessor. She has looks, grace, and can talk and sing. The act opened the second half.

Alice Eis and Joe Niemeyer are offering an act produced by Bert French in which two others assist. It is reviewed under New Acts.

Eva Tanguay, in her second week, is using the same songs as she used last week with the exception of the "Thanksgiving" number. Miss Tanguay opens dressed in a gown made up of Christmas tree trimmings and sings a song about loveless days. Her next number shows her gowned in an affair composed of one dollar bills when she sings a typical Tanguay song. Her next song is a comedy number, which supplies the only real laughs in the act and with her gowned in a dress showing the flags of the allied nations, was a laughing hit. In a turquoise beaded dress she sang a song of personal appeal and then quickly changed to a dress of black jet, in which she sang "The Marseillaise" in French. The "Thanksgiving" song followed and she finished with "I Don't Care," taking several well earned bows.

Miss Catherine Haywood, assisted by Maurice Daly, Walter Cochrane and introduced by Walter G. Cutler, offered a novelty billiard act billed as "Billiards Extraordinary," in which she showed some clever trick shots, while her assistants showed the real thing in carroms. The act is reviewed more fully under New Acts.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

The Australian Creightons, in a well presented juggling act, opened the bill, and the speed and smoothness with which they went through their routine of stunts was responsible for considerable applause at the finish.

Elmer El Cleve, in Scotch costume, played popular and classical selections upon the xylophone, ending with the familiar "William Tell" overture. He rendered the old standby in a tempo which was remarkable and his execution combined with the snap and vim which he put into his performance carried the act over to a substantial success.

McDevitt, Kelly and Lucey, in "The Piano Movers and the Actress," started off the comedy section of the bill in good shape. There is a story to the little piece dealing with the experiences of an actress whose partners have at the last moment failed to appear for rehearsal, and in desperation she puts the two piano movers into her act. The men dance well, and Miss Lucey renders some songs acceptably. The act ends with a comedy dance by the three in which the lady appears as a show girl and the men as her comedy assistants.

Jimmie Lucas and Co. have a "nut" act pure and simple in which the eccentric songs and sayings of Lucas predominate with a well rendered ballad at the finish. An old soldier of 1861 in the uniform of the war of the rebellion joined in the chorus from a box and won many recalls for the song. Lucas is still doing the "transformation" rose bit, which got a number of laughs, but it seems as though a sturdy young man of Lucas' appearance, who, according to his statement, is awaiting a call to the front, could dispense with this effeminate bit of business.

"The Sea Wolf," Jack London's tragic tale of the sea, which, after a record sale in book form, scored a great success as a feature film, is again presented to the public. This time it is a combination of motion picture and dramatic playlet. Hobart Bosworth, who appeared in the film version of the story, plays the maniacal sea captain, "Wolf Larsen," and his remarkable performance made of the sketch, which in less capable hands would have been cheap melodrama, a vaudeville classic. He was well supported by an evenly balanced cast in which Ida Stanhope and Carroll Ashburn had the leading roles.

Bessie Clayton, who now has the Mosconi Brothers back in the act, is presenting her "Intimate Dance Revue of 1918" in the same form it was given at this house several weeks ago. Miss Clayton dances with all the grace and finish which has for years characterized her work, and the excellent manner in which the act is presented, coupled with the fine work of her assistants, scored for her one of the hits of the bill.

Grace La Rue, modishly gowned, striking in appearance and with the best song repertoire she has rendered since she resumed her vaudeville tour, could have remained on almost indefinitely, judging from the great applause which greeted each of her numbers. Miss La Rue's vocal style is charming, her voice clear and velvety in quality and her enunciation a delight to the ear. Her numbers are well selected, with a view not only of suiting her voice and style but her audience's likes as well.

Dooley and Sales have many friends in the neighborhood of the Riverside, and they were out in full force on Monday afternoon. Never was the nonsensical offering of the pair greeted with more enthusiasm, and from the applause standpoint scored the hit of the bill.

The Marzellas, with their bird imitations, closed the bill and held the large audience in well.

W. V.

COLONIAL

War songs, military drills and dancing were much in evidence throughout the performance. The comedy was scattered, which had a tendency to slow up the action. However, the show was not up to the usual standard, although the audience gave the deserving ones a good hand.

The Littlejohns opened with a juggling, ball rolling and wire walking specialty that contained no unusual merit as far as their talent is concerned. But the beautiful jeweled objects brought to view a pretty picture. The pair appeared to be nervous and missed three apparently easy tricks.

Mabelle Sherman and Arthur Uttry held down No. 2 position with credit. Their songs and nifty appearance are bound to put them over anywhere. Miss Sherman is beautiful to look upon, knows how to sing, and wears three gorgeous gowns, that display a beautiful figure. Uttry, attired in evening clothes, wore them to perfection. Among his songs, he recited "The Quitter" with telling effect. A double number at the finish was the signal for hearty applause.

"The Wife Saver," presented by Franklyn Ardell and Miss Marjorie Sheldon, held the spectators in good humor throughout their stay. Ardell, as the real estate salesman, was irresistible and has added a few new gags to the always amusing playlet. Little Miss Sheldon supported him in a likely fashion, winning individual laurels.

Little Billy was also in the hit column. His rendition of a war song and a pathetic recitation about "He and His Dog" was received with much applause. The hard shoe dance at the finish was executed to perfection, as was everything he attempted.

George White started out to introduce his partner, Miss Emma Haig, although most of the audience seemed to know her. After the Sailor's Horn Pipe, White requested that some one mention well known dancers and he would imitate them. He would have been on view an hour if he cared to comply with all the requests.

After intermission came Josie Heather, assisted by William Casey, Jr., and Bobby Heather. Miss Josie sang four songs, two of which are gems of comedy lyric. Casey sang a ballad, while Miss Heather made a change that was the big moment of the act. Miss Bobbie joined in a chorus and danced in a Scotch make-up that went over well. At present, the offering runs a trifle long and could be cut to advantage.

Mabel and Dora Ford received a hearty reception when they put in an appearance, to give one of the best dancing interludes in present-day vaudeville. They could give lessons in that art to many so-called headliners. Their stage deportment, pretty special set, elaborate wardrobe and last, but not least, wonderful stepping, easily brought to them the hit of the show. Harry Akst accompanied, while the girls danced and played a few solos that received a big hand. It required seven bows before the spectators would permit them to depart.

In their second week, Buster Santos and Jacque Hays rang up even a bigger hit than at their initial appearance, disporting comedy and song that rang with originality and compelled them to acknowledge four bows at the finish.

Jack Wilson appeared after the Pathe Weekly, which showed the burial of a few of our heroes who have given their lives for the cause. This was positively the hardest position Wilson ever tackled, but he went to them with a punch and with the able assistance of Tom Mitchell and Gladys Moffett, put over a real hit with comedy, songs and dances.

J. D.

ALHAMBRA

"Patron Request Week" was ushered in by a motion picture and then James J. Morton announced the fact that the audience wished the show onto itself and would have to stand for it.

The first act was Norman Telma, who offered a contortion act, although billed as an eccentric juggler. The act is fully reviewed under New Acts.

Hal Skelley and Eunice Sauvain offered a diverting skit in which Skelley proves to be a novel comedian who gets several laughs, and Miss Sauvain a very talented young miss, who makes a dandy appearance and possesses talent and personality.

L. Wolfe Gilbert and Anatole Friedland occupied the next spot and offered their scintillating array of song material, which scored a decided hit. The act is a speedy running affair, giving Gilbert great opportunity of putting over songs from his own pen in a showmanlike manner and permitting Friedland wide scope to shine as an accompanist and author of the melodies sung by Gilbert. The routine runs from comic to ballad numbers and then to novelty songs and won all the way. The act has greatly improved as a vaudeville vehicle since last seen by the writer and is now a sure-fire winner.

Ben Ryan and Harriett Lee occupied the next spot with their nifty little skit entitled "Hats and Shoes," and the comedy derived from the various gags and situations had the crowd laughing early. They are a clever pair, who make the most of their material, which at times sounds home made but is dressed up by them in such a manner as to make it appear as if it was written by an author of a two dollar show. Miss Lee is getting a trifle stouter, adding to her appearance, and Ben Ryan is the same happy-go-lucky youngster who can extract fun out of anything.

"Rubeville," featuring Harry B. Watson, Jere Delaney and Reginald B. Merville, who plays the part of the constable and was not in big type in the billing last season, closed the first part with a loud and enthusiastic bang. The boys are playing better on the brass instruments and the comedy is going over in fast style.

Wallace Bradley and Grette Ardine opened the second part with a new, nifty and fast running routine of songs and dances in which Miss Ardine gets a great chance to show some beautiful wardrobe and some acrobatic dancing which deserves more than passing mention. Bradley is in a class alone as a fast working juvenile who sings well, dances splendidly and acts as a great foil for Miss Ardine's straight and eccentric work. The act scored a hit of good dimensions and could be still taking bows if it were not necessary to interrupt the audience and tell them it was a long show.

James and Bonnie Thornton received an ovation in the way of a reception and stood things upside down in the way of getting applause. Bonnie Thornton looks like the veritable chicken she speaks at, and Jim Thornton is still the same finished monologist of old. He has interpolated several new gags and puts his material over in the same sterling manner he has done for years past.

Tony Hunting and Corinne Francis followed with their skit called "Love Blossoms," built for plain comedy. Miss Francis is working in great style, while Tony Hunting is a comedian who gets laughs and then cleans up with a nifty dance.

Judging by the applause, the hit of hits was scored by Fanny and Kitty Watson, who cleaned up in the next to closing spot, following a bill of comedy and songs. The girls worked fast and the good natured kidding was easily understood and brought laughs, while the double songs scored individually, as did the solo numbers. The inclination to sing war songs has not spoiled this act one whit, and it held everyone to a strong applause finish.

Jack and Cora Williams closed the show with a neat act which was billed as "Versatile Entertainment."

S. L. H.

VAUDEVILLE

JEFFERSON

The show was opened by the Duffin Redcay Troupe of acrobats, who do casting and high trapeze work. One of the men, a comedian, handles the laughs.

The Two White Steppers, man and woman, were next. They open with a double clog number, and the woman then does a specialty. The man follows with a Chinese number, after which the woman does a clown specialty. The man follows this with some juggler's wand twirling that is very good. The next and last number is a Scotch clog, the woman starting as a single and being joined by the man for some fast stepping. The act is very nicely handled and they get the most out of their dances.

Saxton and Farrel, in a skit dealing with stage life, were next. The woman is an actress and the man a stagehand. The actress has been ordered off the bill and retires to her dressing room. The stagehand enters and starts to sweep up. Some talk follows, in which the man expresses his desire to become an actor. The woman tries to teach him how to act and they get off a lot of good comedy. They close with a high-class well-rendered sentimental ballad. They go from one to three and back to one again, using a special dressing room set.

The bill was split here by a Hearst-Pathé news reel.

Knapp and Cornella re-opened the vaudeville with a very good comedy-acrobatic act. They open in one as straight comedy, and, after some cross-fire talk, go into four, where they do some classy stunts. Changing to one again, they do a very good eccentric acrobatic dance, in which the comedian gets over some good bits of business. For an encore they did another eccentric dance. These men have a high-class novelty offering and handle it capably.

Lewis and Hurst, in a comedy talking and singing act, were next, replacing Hedges and Hedges, who had to be removed from the bill, as they were indisposed when the time for their appearance came.

John G. Sparks and company were in the sixth spot. They have a clever one-act play, the story of which is this: Two men, both Irish, quarreled over an election and have handed the matter down to their children. The latter, however, can't see the sense of it, and finally marry each other. The parents at first refuse to forgive them, but the boy's pleading finally wins their consent and forgiveness. The boy then gently reminds them that he must give his bride a present, and the fathers of both give them \$1,500 apiece. The act closes with the old men fighting as to whose name the first child shall bear. The turn is full of humorous lines that are well spoken. The stouter of the men does the best work in the act. The boy might put a little more intensity into his pleading. The act is in the hands of capable people and scored a hit.

Bush and Shapiro were next. There is a straight and an eccentric Hebrew comedian in the act. The comic certainly can take a lot of punishment, for he is battered and walloped around by the taller man. He has a slide and fall, however, that will win a laugh most any time. His laugh, also, is contagious. The comedian is the entire act and his work put it over for a solid hit. The straight sings a number acceptably and the comedian sang a burlesque number that was good. They scored a hit and took three bows.

The Six Royal Hussars, women, closed the vaudeville. They have a well arranged and handled musical act. They open as a sextette. Then follows a cornet solo by one of them, this being followed by a drum and bugle number by three of the girls. Some more solos then come, and the act closed to a hit with a sextette medley of popular patriotic numbers.

"The Bargain," with Wm. S. Hart, closed. S. K.

AMERICAN

The Florence Duo, a man and woman, in a magic act, opened the bill for the first half of the week and scored a pronounced and well deserved success. The man is a top-notch at sleight-of-hand, and depends on it and palming, at which he is an expert, for all of his tricks. As a starter he produces in succession three dishes of goldfish and then makes one of them disappear, and all without leaving the stage. He then performs some clever tricks with a pack of cards and follows with an excellent demonstration of coin palming. His closing trick, done with a lighted cigarette, is remarkably executed and is the very acme of sleight-of-hand. He apparently throws it away a dozen times when it suddenly reappears and you see him puffing again to keep it lighted.

Bob Murphy in a singing and comedy talking act, was given a hearty welcome on his entrance, and pleased. He sang three comedy songs, kept his audience laughing with his patter and for an encore rendered a patriotic number.

Hall and O'Brien presented their new offering, "The Actress and the Janitor," and scored a hit. (See New Acts).

Weiser and Reiser, a man and woman, in a black and tan act entitled "A Breeze from the South," were well liked. They opened with a song and then went to comedy talk, closing with a song. The man is a good blackface comedian, and his partner, made up as a light mulatto, is a good foil.

Clark's Royal Hawaiians, eight men and a woman, open on full stage, singing to the accompaniment of a violin, a flute, guitars and ukuleles. One of the men then sings a solo, which is followed by another solo with a chorus. Then one of the guitarists plays a solo, accompanied by his fellows. He is an expert performer on that instrument and, in response to loud applause, took an encore. For a finish, the woman gave an Hawaiian dance with the regulation "straw" dress, to music played by the men.

Walter Clinton and Julia Rooney open with a song and go into a soft shoe dance. Then on the screen is thrown a motion picture which shows Miss Rooney in her dressing room changing to a bell-hop suit and in this she appears in person before the footlights and gives an imitation of Pat Rooney dancing. Clinton follows with a song and for a finish they do a song and dance. They are excellent dancers, and present a most pleasing act. They took an encore.

Hugh Morton and Company, two men and a woman, were seen in their skit, "Officer 444." The skit tells of a man who returns to his suburban home after an all-night session at poker and with a "half jag." His wife discovers that her maid, who left the day before, had cleaned out the larder and sends her husband out for groceries. During his absence, a policeman, a sweetheart of the former maid, enters and mistakes the wife for the new maid. He tells her of the good times he has enjoyed at the expense of the master and mistress of the house and also that the master had had a habit of "chasing" the former maid. When the husband returns the policeman gets wise to his mistake and the climax comes when there is a knock at the door and the officer believes it to be the roundsman. There is considerable comedy in the skit, which was well brought out by the acting of the players.

Holy and Lee, two Hebrew comedians, in their skit, "The Nominee," were a laughing hit. They sang three comedy songs and for an encore rendered a patriotic number.

Darto and Silver, two men, did an act made up of odd bits of juggling and balancing. The smaller member of the team does some very clever work along this line.

The feature picture was "Blue Jeans." E. W.

CITY

The Penn Trio of acrobats opened the show. Their work is of the double bar type, and they have a snappy, fast turn.

They open with all three at work on the bars. Then one does a specialty in the spotlight, which is followed by a double number, after which they close with some work by the trio.

Goldie and Mack, two men, in a series of acrobatic dances, were next. They open with a double, after which Goldie does an eccentric dance, which is followed by an acrobatic dance by Mack. They close with a double dance number. These boys do some fast work well. They scored.

"Who Owns the Flats," a comedy sketch, followed. The story is that of a man who has lost five hundred dollars at poker, and, in order to conceal the fact from his wife, induces a friend to help him. He tells his wife that he gave the money to his friend with which to rent a flat for himself and for her. Friend wife wants to see the flat, and when she and hubby arrive there the mixup starts. Everything goes wrong, and for a while it looks black for hubby, but the two friends manage to straighten things out, and everything ends all right. The act was originally done by Wilfred Clark and Co., and was much funnier in its original form. The players in the sketch are capable and do their share well, with the exception of the one doing Clark's character. He is too stogy, and spoils several good chances to get some real comedy over.

The bill was split here by a Universal Current Events, news reel and comedy.

Miroslava and her Serbians were next. The act carries four men, who play on various stringed instruments, and Miroslava, who sings. The act opens with some playing by the men, in native costumes. Miroslava enters, also in native costume, and expresses her appreciation of the many things America has done for Serbia. She then explains the meaning of a song she is going to sing in the Serbian language. She sings well, and follows with two other numbers, for each of which she makes a change of costume. Miroslava has a good voice and knows how to handle her numbers, but wastes too much time in explaining what she is going to do in the first part of her act. She scored a hit and took several bows.

Corelli and Gillette, two men, who do a little of everything, were on after them. They open as a comedy talking act, after which they go into acrobatics. One of them does some good dramatic reciting, which is interrupted by the other, who keeps interfering by asking questions. They close with some difficult stunts done in unison.

O'Brien and Havel, a man and woman, were next. They have an uproariously funny skit, in which they do a little talking, singing and dancing. The man handles the comedy and the woman is an excellent foil for his humor. He clowns all over the stage and gets laughs out of seemingly impossible lines. His work is good and he knows how to get the most out of it. The woman sings and dances well and has an attractive stage presence.

Al. Wohlmann, assisted by a pianist, was next. He sings several numbers with a fair voice and tries to get some comedy across, but fails. He scored, and for an encore asks for a selection the audience wishes to hear, and sings it. His last number was his best, and if he had more like it he would have a much better act.

Valentine and Bell, in a trick cycling novelty, closed the show. They turn articles of furniture into cycles, which they ride well. The act is an ideal opening or closing turn and scored in that position.

"American Buds," a Fox feature film, closed the show. S. K.

FIFTH AVENUE

Mabel Burke followed the pictures the first half of the week, and at the opening Monday show received hearty applause for her rendition of an animated song.

In number two position, Eskimo presented a most remarkable pair of seals and walked away with a great big hit. The trainer starts in with some ball and stick balancing and then puts his phocids through their routine, which includes few of the ordinary stunts seen in acts of its kind. Three of the feats executed by one of the seals stand out as a triumph to Eskimo as a trainer. The first is done by the seal going up and down a five-stepped ladder, balancing on his nose a stick with a ball balanced on it. The second is the moving along on a slack rope by its flappers, balancing a small ball on its nose, and the third is the finish of the act, wherein the phocid actually plays "America" on a set of horns. Trained members of the phocoid family are not uncommon, but it is doubtful if New York has ever seen one to equal the star of this pair.

Holmes and Wells, a man and a woman, presented a singing act in which there are occasional dancing steps introduced. They open with a song. The young lady then ica," on a set of horns.

Robert Henry Hodge and company, two men and a young woman, were seen in a most interesting sketch called "Bill Blithers, Lawyer." Bill Blithers is a crusty old bachelor who is guardian to his nephew. The latter wants to get married to a very desirable young Miss, who has the misfortune to be poor. Blithers will not hear of his nephew's marriage with the girl of his choice and insists on him marrying money or be disinherited. The young folks scheme to circumnavigate the old man, and first the young woman calls on Blithers and starts suit for breach of promise. Then the young man, wearing a false moustache as a disguise, arrives and retains the old man to defend him in a breach of promise suit. Then the two meet face to face and have a sham quarrel which ends only when Blithers tells the young man to marry the girl in spite of all opposition and if necessary he (Blithers) will sue the whole bunch of his relatives if they attempt to keep his nephew's inheritance from him.

Robert Hodge, as Bill Blithers, gives one of the best character portrayals of a grouch that has been seen on the local stage. He is a finished actor, and always keeps the character within the bounds of naturalness, never over-acting or becoming tiresome. The young man and young woman assisting him do capable work. The act received well deserved approval.

Sammy Weston and Betty Wheeler were seen in songs and dances. They opened with a song, and Weston then sang a solo and gave a soft shoe dance. A couple more of songs were rendered and at the finish they dance together. The act is well presented. Miss Wheeler wears a variety of beautiful costumes, making six changes. They were well liked.

Dorothy Brenner was so well liked that an encore fell to her portion. She sang four songs, each with a dash of spice in it, and made three changes. For her finish she sang a juvenile number. Miss Brenner has a marked personality and pleasing style. She puts her material over with a "bang," and catches her audience from the start.

"The Dixie Revue," a Joseph Hart act with a white girl principal and four colored girls, was well liked. One of the latter scored a marked success with her singing and comedy work. The white girl also scored. Six songs, a number of "ring around a rosy" ditties, which seem out of place, and several dances were given. At the finish there was long and hearty applause for the two performers above mentioned.

Burns and Frabito playing a return engagement, scored their usual big hit.

The four Casting Lamays closed, and were well liked. E. W.

VAUDEVILLE

CATHERINE HAYWARD

Theatre—Palace.
Style—Novelty act.
Time—Twenty minutes.
Setting—Full stage.

Miss Hayward is assisted by Maurice Daly and Walter Cochrane and is introduced by Walter G. Cutler, who starts the act by doing several tricky shots on a billiard table, using ordinary cues and an English billiard basket. Maurice Daly is next introduced and puts on display several instructive billiard shots which are remarkable. Walter Cochrane next does a series of wonderful massé and draw shots and gets a big hand for his efforts.

Miss Hayward is next introduced and shows how a billiard player nurses the balls against the rails, running sixteen at this show. Daly then does several more shots, and Miss Hayward finishes the act with a series of draw shots in which she uses four balls.

The act is a good novelty, and in closing the show held attention. The act is presented in vaudeville for the purpose of raising \$500,000 for the benefit of the Billiard Player's Ambulance Fund. S. L. H.

NORMAN TELMA

Theatre—Alhambra.
Style—Contortionist.
Time—Seven minutes.
Setting—In two.

The act opens showing Telma dressed in eccentric evening clothes walking toward a billiard table. Although the billing on the program reads that he is to offer a series of juggling feats, he nevertheless did nothing but tie himself into various different shaped knots and as easily got out of them. He introduces his tricks while endeavoring to manipulate various billiard shots. His routine, considering the stunts he does, runs fast and, dressed in a blond wig and eccentric clothes, he enhances his work by making each and every move count.

HALL AND O'BRIEN

Theatre—American.
Style—Talking and singing.
Time—Fifteen minutes.
Setting—In three and one.

Hall and O'Brien's new offering, "The Actress and the Janitor," forms an excellent setting for their singing.

The skit opens in three with the actress at the piano practicing a song. She rings up the janitor and tells him she must have heat as the apartment is cold. That personage appears with an oil stove about the size of a coffee pot, and they indulge in some comedy dialogue. Their talk then turns to singing and, at the request of the actress, the janitor sings. She likes his voice so well that she agrees to put him in her vaudeville act. They then go into their singing and close in one, with a medley.

E. W.

DONALD E. ROBERTS

Theatre—Harlem Opera House.
Style—Singing.
Time—Ten minutes.
Setting—Special, in two.

The curtain goes up on a pretty out-of-doors country scene. Roberts is heard off stage as if in the distance, singing a sentimental song. He then makes his appearance in riding habit.

He next gives a recitative song, following it with an Irish ballad and then a comic song. In all, he sings six songs, the last in response to an encore, his hearers seemingly being well pleased with his work.

Roberts, however, is rather inclined to a little overdo it as his voice at times was faulty. T. D. E.

NEW ACTS AND REAPPEARANCES

(Continued on pages 19 and 31)

EIS AND NIEMEYER

Theatre—Palace.
Style—Dancing.
Time—Sixteen minutes.
Setting—Special.

Alice Eis and Joe Niemeyer are presenting a new dancing act produced by Bert French, which is the last word in vaudeville stepping. The act is a fast-working routine of novelty dances and songs, each one different and worthy of their excellent ability. It is sumptuously staged and produced in two-dollar style, making some of the so-called production numbers now being offered look to their laurels.

The act opens in one, with a neat song by Niemeyer, in which he introduces Miss Eis in a slightly different red, white and blue costume. The number is called "The American Girl." The next is called "A Chinese Princess," and they are assisted by another man who hesitates a second until they enter. Miss Eis is resplendently gowned in this and walks on, wearing stilts. Niemeyer here executes several dandy steps.

The act then goes into "one" again, and Niemeyer does a song and dance, describing the ability of a dollar that can sing and dance. His eccentric work here is an outstanding feature. The curtain is then raised again and Miss Eis is advised by a prophetic shadow that wherever she goes her shadow will follow. The setting is a sort of grotto effect, and Miss Eis does several intricate steps, after which the lights are lowered and she discards some of her wardrobe to work in a white tights and silver gown affair. She then does many very tricky steps, and her shadow is a silent figure in the background, keeping pace with her. The idea is a corker, and worked out in showmanlike style, bringing the act over to a big hit and making it a sure-fire headline feature anywhere.

The reviewer begs leave to suggest that Joe Niemeyer take the Teutonic sound out of his name and change it to Joe Niems or something similar. S. L. H.

WHITE AND YOUNG

Theatre—Proctor's 125th Street.
Style—Singing, talking and dancing.
Time—Fifteen minutes.
Setting—In one.

When this act opens one does not know whether it is one of the performers or a "four-minute man" addressing them. The man, in a Tuxedo, says that he has been asked to make an announcement. Instantly, the coming Liberty Loan or the Thrift Stamp campaign flashes into the minds of every one, only to be dispelled by the speaker, who explains that it is on neither of these topics that he is going to talk, but, instead, on the evils of flirting.

While he is discoursing on said evils, a pretty, blonde young woman walks rapidly on, and he arrests her attention with, "Haven't we met before?" She hands him a resounding slap and flounces off.

Recovering from his astonishment, he sings and then tells a story, which has a good ending, and which apparently goes over the heads of most of his auditors. While he is singing a war song with a comic finish, his partner comes on in a Parisienne trouser and jacket costume, and does an eccentric clog. The man then sings another song, and the two close with a fancy dance, the girl in a hoop skirt and pantaloons.

The audience liked the act so well they were compelled to take several bows. It is entertaining. T. D. E.

LA BELLE TITCOMB

Theatre—Palace, Staten Island.
Style—Dancing and singing.
Time—Forty minutes.
Setting—Special.

La Belle Titcomb and her company offer a delightful dancing and singing act.

The curtain rises on a special setting, consisting of a drop with a large stairway and special lighting effects. La Belle appears at the top of the stairs and descends, leading a huge dog, and surrounded by her assistants. She renders an operatic selection, and then retires.

The stage then darkens and a devil, in evening clothes, appears. He and a young girl go through a novel dance that pleased. A Nature dance by another young miss follows. The girl dances well, and the bit is nicely timed. A rag-time bit with the fellow and girl, is next in order, after which La Belle appears in a huge Chinese cart and sings a honky-tonky song that went over well. Her five girl assistants, as Geisha girls, support her in this scene. The next turn introduced the Dancing Cansinos, who give a Spanish dance. This bit is also excellent and materially strengthens the act.

A piece from "The Land of Joy," sung by La Belle, follows the Spanish offering and, as the audience were well tuned up in the Spanish stuff, this bit went over big. The fellow and girl entertain again, after which La Belle in an abbreviated costume renders an Egyptian number. This "Cleopatra" stuff was well liked. A Cossack dance by the young fellow of the company was the offering between the former and the finale. As a closer, the entire company join in a musical conglomeration with La Belle appearing in a shimmering, tight-fitting costume that dazzled the audience.

The act is a delightful mixture of song and dance, and should have no difficulty in making a name for itself. La Belle dazzles the spectator with her many wonderful costumes, while the Cansinos are great in the Spanish stuff. H. S. P.

WEBER AND REDNOR

Theatre—Proctor's 125th Street.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one.

Weber and Rednor, a man and a good looking young woman, have a pleasing dancing act which they introduce with a song.

They appear in Tuxedo and decollete. They follow the song with a number of fancy steps, after which the man clogs. The girl then makes a change of costume and reappears in sock and bloomer attire, flashing a pair of pink and shapely limbs. She does some finished high kicking in this number. A soft-shoe offering by her partner follows, after which the two do some more fancy and eccentric dancing, the girl in a yama-yama costume. The act is artistic and went big. T. D. E.

CASTING LAMAYS

Theatre—Proctor's 125th Street.
Style—Casting.
Time—Seven minutes.
Setting—Full stage.

The Casting Lamays, four men—three straight and one in a nut character makeup—have a casting act which at all times is good and sometimes is little short of hair-raising. Particularly is this true of a triple somersault by one of the number, and other stunts equally as good. The act furnishes plenty of thrills and some comedy, and seemed to please. T. D. E.

MICHAELS AND KING

Theatre—Olympic (Tryout).
Style—Imitations.
Time—Fifteen minutes.

Two men. Both wear neat business suits.

Act opens with an imitation of a cornet duet, peculiarly similar to the real thing. One of the team carries the melody, while the other harmonizes, introducing some difficult variations. Then follow successively the regulation imitations of barnyard fowl, sawmills, horses, dogs, cats, mocking bird, etc. Both of the men are good imitators. Quite a bit of comedy is derived from a cat duet that is away from the routine thing of this sort. A series of imitations of army and navy bugle calls was also very well done.

The act went quite as well at the Olympic Wednesday afternoon as any of the regular turns. Just why Michaels and King decided it was necessary for them to do a double is a mystery, however, as either is capable of putting over a first-rate single. This is what each should endeavor to do. H. E.

COOPER AND LACEY

Theatre—Olympic.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—In one.

Cooper and Lacey, man and woman, present a neat little singing and dancing turn. Both are good dancers, executing the regulation soft shoe steps with a touch of originality and plenty of "pep." Their songs are also well handled.

The act opens with a double song, followed by singles by both, and closes with an eccentric dance by the team in which the man proves that he is a master of this type of stepping. The woman offers, as part of her single, a bit of "loose" dancing that made the matinee audience at the Olympic sit up and take considerable notice. The woman makes several costume changes that give her an opportunity to display a well made and attractive wardrobe. H. E.

DE LISLE AND JOHNSON

Theatre—Proctor's 125th Street.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one.

The curtain goes up on two young women, seated. They open with a song. Their gowns are pretty. The bigger of the two then sings a Scotch song in quasi-Scotch dress of khaki, which adds a semi-military effect.

The smaller one then comes on dressed as a bride and sings a comic song having to do with marriage. The other one then yodels a Dutch lullaby in native costume, and is joined by her partner, who also affects the dress of Holland. They closed with a wooden shoe clog, and took two bows. T. D. E.

RAMBLER SISTERS

Theatre—Twenty-third Street.
Style—Songs and dances.
Time—Twelve minutes.
Setting—One.

The Rambler Sisters open with a raggy number, which is followed by a few dance steps. One of the girls then offers a single, consisting of a skipping rope dance. Another single follows, which brings the other girl on in male attire. A cakewalk and dance closes.

The girls are doing, on the whole, an acceptable specialty, but they expect to go higher must secure better material. A good producer could do wonders with the act. H. E.

DRAMATIC and MUSICAL

"TOOT TOOT" HAS FINE COMEDY AND DELIGHTFUL SCORE

"TOOT TOOT."—A musical comedy in two acts, adapted from Rupert Hughes' farce, "Excuse Me." Book by Edgar Allen Wolf, lyrics by Berton Braley, and music by Jerome D. Kern. Presented on Monday evening, March 11, at the Geo. M. Cohan.

CAST.

Lieutenant Shaw.....Louis A. Templeman
Lieutenant Hudson.....Anthony Hughes
Porter.....Harry Fern
Mr. James Wellington.....Edward Garvie
Mrs. James Wellington.....Flora Zabelle
Walter Colt, D.D.....Earl Benham
Mrs. Walter Colt.....Louise Groody
Captain Jones.....Greek Evans
Sergeant Flint.....Norman Bryan
Lieutenant Harry Mallory.....Donald Macdonald
Marjorie Newton.....Louise Allen
Snoodelums.....Himself
Messenger Boy.....Lew Renard
A Ballyhoo.....Alonzo Price
Pandora Buncombe.....Florence Johns
Hyperion Buncombe.....Billy Kent
Train Boy.....Ernie Adams
Conductor.....Ben Hendricks
Gambler.....Alonzo Price
Minister.....Louis A. Templeman
Chief Oskenton.....Oskenton
Peter Deerfoot.....Greek Evans
Karontowanen.....Albert Racklin

In offering "Toot Toot" as a musical comedy, Henry W. Savage took no chances of having a fine musical score go to waste through the lack of a suitable book, and selected as the framework upon which some of Jerome D. Kern's most tuneful melodies are hung Captain Rupert Hughes' farce, "Excuse Me."

The story of the successful play of a few years ago is closely adhered to and the majority of its clever lines and amusing situations are incorporated in the musical production.

The plot, which is so well known as to need no telling here is clean and wholesome and its comedy never borders upon the vulgar or suggestive. Its humor is bright and throughout the entire piece seldom lags, and when such a time does seem about to arrive one of Kern's melodious songs or the dancing of the clever caste saves the situation. While Kern has seldom written better music than is found in "Toot Toot," the outstanding song hit of the piece is not his, but is from the pen of Lieutenant Emil Breitenfeld of the United States Army, who wrote the number while at the Plattsburgh training camp. It is entitled "The Last Long Mile," and rendered by Greek Evans and a chorus of stalwart young men in United States Army uniform, aroused the greatest enthusiasm.

Still another interpolated number met with success, this one called "Cute Soldier Boy," by Anatol Friedland, and charmingly rendered by Flora Zabelle and the big soldier chorus won encore after encore. Mr. Savage has evidently selected his caste with an eye to their dancing rather than vocal abilities, for there are few singers in the piece.

Greek Evans' big baritone was heard to fine advantage, Miss Zabelle sang with her accustomed charm and Louise Allen displayed a voice of considerable size and sweetness, the balance, however, did little with their vocal numbers, but more than made up for it by the many novel and well executed dance numbers. One in particular done in the second act by four of the principals stopped the performance entirely.

Billy Kent as Hyperion Buncombe, the Greek dancer, carried off the comedy honors of the piece, while Edward Garvie was a close second. Of the women, Flora Zabelle gave a delightful performance, Louise Allen sang and danced prettily and Louise Groody danced cleverly. Donald Macdonald made a fine looking lieutenant; Harry Fern did some fine comedy work as the Pullman porter, and the balance of the cast was entirely adequate.

"Toot Toot" has all the ingredients necessary for a popular success and its stay at the Cohan will be a long one.

"AN AMERICAN ACE" REHEARSING

A. H. Woods has placed in rehearsal "An American Ace," a new war play by J. Carter.

MOROSCO ACCEPTS "PERSONALITY"

Oliver Morosco has accepted for an early production "Personality," a new play by Edith Ellis and Arthur Shaw.

"THE WIDOW'S WEED" IS BOTH AMUSING AND ENTERTAINING

"THE WIDOW'S WEEDS."—A four act comedy drama of rural life, by Alfred H. Brown. Produced at the Lexington Theatre on March 11 by The Masks, Inc.

CAST.

Bruce Weston.....Theodore Westman, Jr.
Peachy Jones.....Grace Carlyle
Spencer Martin.....J. J. Hyland
Mrs. Shattuck.....Lisle Leigh
Jennie Wrenn.....June Congreve
Jack Clover.....Alpheus Lincoln
Mrs. Helen Mable.....Mildred Southwick
Bob Mable.....Geo. M. Clark
Florence Wrenn.....Letha Walters
Tip Banning.....Norman Hackett
Mrs. Martin.....Margaret Macklyn
Ira Shattuck.....J. H. Jenkins
Jeff Sparks.....Irving Lancaster
Silas Bim.....John J. O'Hara
Matt Buell.....J. H. Price
Nancy Buell.....Persis Atwood Smith

Peachy and Tip are to be married soon, when the arrival of some city folks seems to spoil the entire affair. Bruce, Peachy's brother, is forever getting himself and others into trouble.

Spence Martin holds a mortgage on Peachy's house, and is quite insistent that she pay. This she promises to do as soon as possible. The village where the action takes place has been seized during a tobacco famine, and Tip, who has sworn off smoking for Peachy's sake, takes charge of the affair. A resolution to the effect that any one caught with tobacco will be severely dealt with is passed. Bruce discovers the hiding place in which Peachy put Tip's tobacco, and, taking the weed, sells it to Spence, meanwhile blackmailing him out of his rifle and watch. Peachy discovers the loss of the tobacco and, thinking that Tip is the guilty one, breaks off their engagement. Tip, at a barn party, discovers Bruce's connection with the affair and makes him confess all. Spence, who tries to bully Peachy into paying the money and fails, forecloses the mortgage. Upon hearing what will happen if he doesn't let up, he agrees to take the money and remain silent.

The play is excellently produced and staged. All of the roles are capably handled. Grace Carlyle is charming as Peachy, and Norman Hackett, as Tip, does very well in a small role.

John J. O'Hara, as Bim, the storekeeper, does a good piece of character work, and J. J. Hyland, as Spencer Martin, does good work.

Theodore Westman, Jr., as Bruce, is excellent. He got laughs galore out of his work and was well rewarded for it, scoring an individual hit.

Alpheus Lincoln, in a lighter role, that of Jack Clover, did some fine acting.

Lisle Leigh, as Mrs. Shattuck, who likes to mind other people's business, was very good. Mildred Southwick and George M. Clark, as newlyweds, did what little they had to do well.

June Congreve, as Jennie, a city girl, and quite independent, does some good comedy work.

Letha Walters, as Florence, fiancée of Jack, was satisfactory in a small part.

J. H. Price and Persis Smith both did well as father and daughter.

The details are all that could be expected.

The play is well written, and is neither too heavy or too light, with the result that it entertains and amuses at the same time.

"OH LOOK!" PLEASES CLASSY AUDIENCE AT THE NEW VANDERBILT

"OH, LOOK!"—A musical comedy in two acts. Book by James Montgomery, lyrics by Joseph McCarthy, music by Harry Carroll. Presented at the Vanderbilt Theatre, March 7, 1918.

CAST.

Stephen Baird.....Harry Fox
Sidney Rosenthal.....George Sidney
Sam Welch.....Clarence Nordstrom
William Stewart.....Alfred Kappeler
James E. Morgan.....Alexander F. Frank
Hon. John H. Tyler.....Albert Sackett
Jackson Ives.....Frederick Burton
Captain West.....Harry Kelly
Ethel Bennett.....Frances Grant
Neil.....Charles Mussett
James Clark.....Jed Wing
Grace Tyler.....Louise Cox
Genevieve Tyler.....Genevieve Tobin
Mrs. John H. Tyler.....Amelia Gardner
Marge Elliott.....Florence Bruce
Claire Dainton.....Betty Noe Hale
Peggy Warburton.....Mildred Sinclair
Frances Huntley.....Betsy Hamilton
Ida Montaine.....Emily Morrison

"Oh, Look!" should make a great many people look before it hies itself to other fields. Even the ticket specs admit as much, which can be taken as looking pretty well for any production. Good looking, and with a good-looking cast, a classy looking audience of first-nighters looked it over and decided it looked fully equal even to the task of opening a house bearing the exclusive name of Vanderbilt. And when they learned that its parent was a play by James Montgomery, entitled "Ready Money," they were sure of it. Speaking in the terms of the alchemist, "Oh, Look!" sandwiched between Vanderbilt and "Ready Money," should prove auriferous.

The new piece has lyrics from the pen of Joseph McCarthy and music by Harry Carroll, the latter of whom, in conjunction with William Sheer, produced it. Joseph F. Moran, a newcomer into the theatrical field, and Lyle D. Andrews produced the theatre, which is a semi-intimate house, tastefully decorated, and constructed as one of the most comfortable in the city.

As is already known, the plot of the Montgomery piece concerns the efforts of a young man to win success which, elusive for years, finally comes when he learns that he can make people look his way by the flashing of a bankroll of large proportions, even though it doesn't belong to him. Harry Fox drew this part, and made a youngster of personality that pleased the audience to a degree resembling his vaudeville appearances. But he is not without able assistance, for George Sidney, Frederick Burton, Harry Kelly, Clarence Nordstrom and Louise Cox are also present. There is also Genevieve Tobin who, while providence didn't make her very large, atoned for the lack of avoirdupois by making her very pretty, and possessed of more than the usual amount of cleverness. A chorus of a degree of pulchritude seldom seen in these days of conservation of chorus girls, added a background that should draw an audience of exclusive names to the house.

In the way of music, Carroll has thrown his best into this, his initial production, and turned out some tunes that will find a ready reception on the brain records of popular melody lovers. "At the End of the Rainbow" and a "Typical, Topical Tune" are the best, but a Cinderella song is good also. And McCarthy has turned out lyrics which are out of the ordinary.

A vaudeville act, Grant and Wing, do specialty numbers that stopped the show on the opening night, when they were recalled for eleven encores.

WHAT THE DAILIES SAY

Herald—Bright and melodious.
World—First rate show.
Times—Cheerful and tuneful.
Sun—Good songs and good acting.
Tribune—Pleasing.
American—Gingeresque.

OPENING DATES AHEAD

"The Squab Farm"—Bijou, March 13.
"Getting Together"—Lyric, March 18.
"Pan and the Young Shepherd"—Greenwich, March 18.
"The Fountain of Youth"—Henry Miller's, April 1.

OUT OF TOWN

"The Little Belgian"—Stamford, Conn., March 16.
"Keep Her Smiling"—New Haven, Conn., March 18.
"The Rape of Belgium"—New Haven, Conn., March 31.

SHOWS CLOSING

"The Madonna of the Future"—Broadhurst, March 16.
"Why Marry"—Astor, April 6.

"WILD DUCK" PLEASES IBSENITES AT PREMIERE IN PLYMOUTH THEATRE

"THE WILD DUCK."—A play in three acts, by Henrik Ibsen. At the Plymouth Theatre, March 12, 1918.

CAST.

Werle.....Dodson Mitchell
Gregers Werle.....Harry Mestayer
Old Ekdal.....Edward Connelly
Hjalmar Ekdal.....Lionel Atwill
Gina Ekdal.....Amy Veness
Hedvig.....Mme. Nazimova
Mrs. Sorby.....Nora Lamson
Relling.....Lyster Chambers
Molvik.....St. Clair Bayfield
Graberg.....Adelbert Knott
Pettersen.....A. O. Huhn
Jensen.....Frederick Gibbs
A Flabby Gentleman.....Walter C. Wilson
A Thin-Haired Gentleman.....J. H. Wright
A Short-Sighted Gentleman.....George Paige

"The Wild Duck," with Madame Nazimova as the heroine, was given its English premiere at the Plymouth Theatre, Monday evening. The play is by Ibsen and is interesting and entertaining.

Madame Nazimova essays the role of Hedvig, the poor wail, whose soul was seared by the brutally tragic developments resulting from the sins of her parents, one of whom left the heritage of blindness. The self-destruction of this child by means of a popgun left in the house by a mariner marked the denouement of a lengthy but fascinating performance, curiously unpleasant and sordid in its atmosphere at times, but not a whit less scintillating by reason of its bitter philosophy.

Madame Nazimova interpreted the character of young Hedvig with unusual sympathy and delicacy. Her initial appearance in the second act, when her bobbed hair and childish frock all but hid her identity from an audience that impatiently awaited her, was most cleverly handled. It was some moments after the curtain arose before she was completely recognized.

Lionel Atwill, by virtue of great generosity on the part of Nazimova, elaborated the role of the dreaming egotist, Hjalmar Ekdal, into perhaps the most important achievement of the evening. Mr. Atwill took this really lovable, though hopeless and impractical type, and visualized him with a temperamental warmth that compelled sympathy, frequent laughter and sincere applause.

Dodson Mitchell appeared as the sinning father of Hedvig, and Edward Connelly gave a vivid character study of the victim of drink and false life structures in the role of the elder Ekdal.

"The Wild Duck" is characteristic of the later Ibsen and should enjoy an extended run.

WHAT THE DAILIES SAY:

Herald—A brilliant and enjoyable performance.
Telegraph—Fine acting.
Times—Very creditably produced.
Tribune—Deserves extended comment.
Sun—A fine collection of actors.

MOFFIT TO GIVE "TWO PAIRS"

"Two Pairs" is the title of a new play by Donald MacLaren, which Clinton Moffet is soon to produce.

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ARE THEY DRAFT DODGING

Does the announcement that there are some actors who have failed to return their questionnaires to their local boards mean that they are draft-dodgers. If anything were needed to dispel such a thought, it is to be found in the splendid way in which the profession has responded to each and every call that has been made upon it for patriotic service.

Back in June, when the government registered males between the ages of twenty-one and thirty-one, the folk of the world of make-believe were among the first to register and, although they are continually jumping from point to point, there is evidence in plenty that they have, in the main, kept the government apprised of their whereabouts, as anyone changing his address has been requested by the government to do.

Then, when the first and, again, when the second Liberty Loan campaigns were launched, members of the profession were liberal purchasers of the bonds. And the same thing is true with regard to the Thrift Stamp and War Savings Stamp campaigns.

There have been multifarious other worthy causes, such as the Red Cross, the Y. M. C. A., the K. of C., the Federation "drive" in New York City some weeks ago and other similar movements to which they have given their support, cheerfully and unstintingly.

Whenever the call has gone out for talent for benefit performances for the soldiers, both in the theatres in this city, notably the Hippodrome, and at Camp Upton and other points of mobilization and concentration, they have responded without hesitancy and with pleasure.

In view of these and other instances of their whole-hearted and whole-souled loyalty and patriotism, one is bound to view the delinquency of a few who have omitted to fill out and return their questionnaires, to ignorance of the law and not to any wilful desire or intention to sidestep their obligation to their country in its time of trouble, to any wish to evade the draft and to hamper and to otherwise nullify the efforts of the government to prosecute the war to a speedy and successful conclusion.

It is believed that when the attention of any one of those whose names are published as delinquents in this issue, is called to his name, hasty efforts will be forthcoming to comply with the draft regulations. It is the duty of those of the CLIPPER's readers who know any one of those whose names are printed, and who know where they can be reached, to get into communication with them and remind them of their duty.

Already many of those of the stage are in the uniforms of Uncle Sam, either that of the army or of the navy, and when the time for action comes, they are going to give a good account of themselves. They are going to uphold the honor and the dignity of their country.

CO-OPERATIVE BOOKING

Exhibitors co-operative booking propositions are springing up like mushrooms all over the country just now. Last week two more were formed and the coming week will see another one launched. The movement has many excellent points in its favor and, unless killed at the outset by the men behind the respective organizations, who have started off by making some rather hard to fulfill promises, will come pretty near to revolutionizing the picture business during the next year or so.

Co-operative booking would be of inestimable value to the small exhibitor, providing that the proper arrangements could be perfected. The larger houses would not benefit as much as their smaller brethren, but would gain certain advantages should the co-operative plan become operative. It is a well-known fact that the smaller houses, as a class, have not been making any money to speak of for several months past. Many reasons have been put forward for the predicament the small house finds itself in at the present time, but the one big reason familiar to all whose business brings them into contact with film showmen of this class is the back breaking rentals the little exhibitor is forced to shoulder weekly.

There is no sentiment in business and were the small exhibitor not needed in the industry he would disappear in less than no time. Manufacturers realize his importance when it comes to second and third runs, but while they understand that it is necessary for their own salvation that the small exhibitor be protected, they evidently have become so used to trimming the little fellow that they just can't get out of the habit.

It is only natural, then, that the small film showman is going to turn a willing ear to anyone who promises to show him a way out. What the small fellow must do, however, is to see that the cure is not worse than the disease.

Before investing in the stock of any of the numerous co-operative film schemes that will shortly be placed before him, the wise film showman will thoroughly investigate the character and standing of those behind these new organizations.

DIDN'T START IN BURLESQUE

Editor NEW YORK CLIPPER:

Dear Sir—In this week's issue of THE CLIPPER I notice a statement that I made my first appearance on the stage in burlesque. Will you kindly correct this?

My first appearance was under the management of Daniel Frohman as one of the children in "May Blossom." After leaving school I made my reappearance under Mr. Frohman's management as ingenue in the Lyceum company, playing in "The Wife," "Charity Ball," etc. Since then I have been in the companies of Charles Frohman, Klaw and Erlanger, Al. H. Woods, E. H. Sothern, Lew Fields, Selwyn and Company, and at present am under the management of Andreas Dippel in "The Love Mill."

I have been confounded several times with Miss Mae Lowery, who played in burlesque at the old Imperial Music Hall before it became Weber and Fields. My only appearance at that house was in the title role of "The Girl from Rector's."

Thanking you in advance for the correction, I remain with best wishes,
Your constant reader,

JEANNETTE LOWRIE.

New York, March 2, 1918.

TWENTY-FIVE YEARS AGO

Luke Schoolcraft died at Cincinnati.

George W. Sammis was manager of the "Dr. Bill" company.

Harry Kernell died in the Bloomingdale Asylum for the Insane.

Joe Goddard defeated Ed. Smith; Austin Gibbons defeated Mike Daly, and Bob Fitzsimmons defeated Jim Hall at the New Orleans Athletic Carnival.

Answers to Queries

J. T.—Jack Pickford is Mary Pickford's brother.

T. E.—Billie Burke is the wife of Florenz Ziegfeld, Jr.

T. C.—Norma Talmadge was the star of the two pictures you mention.

H. A. B.—Do not know of any publication on "Writing for Vaudeville."

F. G. S.—Both P. T. Barnum and his partner in the circus business are dead.

B. P.—Yes, "Rube" Goldberg has appeared in vaudeville, in a cartoon-sketching act.

C. T.—Joseph Jefferson died in 1904. The last play in which he played was "Rip Van Winkle."

B. K.—Norma Talmadge is the wife of Joseph Schenck. Yes, Constance Talmadge is Norma's sister.

C. H.—No, Beverly Bayne is not Francis X. Bushman's wife. Yes, he was married, but was divorced recently.

D. P. C.—Charles Ray is with Paramount pictures. Address him in care of that company, 1602 Broadway, New York City.

A. A. M.—Both Loew and Fox made their start in the show business at the time of the "store shows" and each conducted a number of them before they began to build theatres.

H. B.—"Doing Our Bit" went from the Winter Garden to Montreal. It is in Baltimore this week and will be in Washington the week of March 17. You could have learned this by consulting THE CLIPPER's route list.

C. D. T.—Anna Held made her American debut as a feature with Evans and Hoey's revival of "A Parlor Match" at the Herald Square Theatre. It was there she first sang "Won't You Come and Play Wiz Me?"

A. J. S.—Yes, Fred Stone was of the team of Montgomery and Stone. The former died in Chicago some months ago. You are right. Two of the shows in which they appeared were "The Ham Tree" and "Chin Chin." Stone, of "Jack o' Lantern," is the same.

W. O. G.—As you say Jean De Reszke is almost forgotten by New York opera-goers, but it was not as you suggest because of his inferiority as compared with singers of today. He was artist and probable no male singer ever enjoyed greater popularity.

D. R. A.—The late B. F. Keith was unquestionably the founder of continuous vaudeville. E. F. Albee was associated with him in his first "theatre," which he opened in Boston. New York did not have Keith vaudeville until after it had become popular in Philadelphia. So New York was third in this race.

J. H.—Yes, John Drew is related to the Barrymores. They are Ethel, Lionel, Jack and John. No, John Drew is not a relative of Sidney Drew. Yes, it is true that Mr. and Mrs. Sidney Drew have forsaken the movies for the legitimate. Pressure is being exerted, however, to get them to resume the roles of "Henry and Polly" on the screen. Anything else?

"SEE YOU LATER" REHEARSING

"See You Later," a new musical comedy, book and lyrics by Guy Bolton and P. G. 'Widehouse, and music by Joseph Szule, was placed in rehearsal this week by A. H. Woods.

Rialto Rattles

I WONDER

Is Jack Norworth drawing more money as a musical comedy star than he was as a vaudeville headliner?

HEAVY ATTENDANCE NOTE

"Girl O' Mine" played to one big crowd anyway before it faded away at the Bijou. Fatty Arbuckle attended the final performance.

WE'LL HAVE TO FIND OUT

"Who's to blame" is announced for release shortly. We'll have to see it, though, before we can tell you who's to blame, the director, actors or scenario writer.

LOTS OF STUFF AVAILABLE

Advertising automobile tires with movies is the latest stunt. Ought to be plenty of loose movies laying around highly suitable for any kind of tiring purposes.

IT'S VERY ESSENTIAL

The burlesque business is reported to be in good shape all over the country this season and most of the shows are making big money. Good shape always did mean a lot to burlesque.

CHEAP ENOUGH

You can get a lot for your money in New York if you only know how, says Bert Adler. There's the Republic for instance advertising "Parlor Bedroom and Bath" all for \$2.50.

MIGHT CHANGE HIS OPINION

Famous explorer just returned from far north, states region around the pole is the dreariest spot on earth. Wonder if he has ever been in a small time vaudeville theatre while the supper show was on.

INDOOR ATHLETICS NOTE

They're going in strong for the rough stuff up at the N. V. A. club rooms. The executive committee has engaged an expert to teach the members how to play chess.

JUST OUR OPINION

M. J. Sullivan quit a big job in the biscuit business they say to become general manager of the Mutual Film Corporation. Sully may know what he is doing but it seems to us that there is more dough in biscuit than there is in films.

IT'S REAL IVORY TOO

The picture industry needs more solid bone and sinew, solemnly asserts a film trade paper editor. Don't know about the sinew but it seems to the innocent bystander that the producing heads can furnish all of the solid bone necessary.

SOUNDS REASONABLE

Now that the Government had increased the weight limit on Parcels Post film shipments from fifty to seventy pounds, I suppose most of the producers will quit turning out light comedians and go in strong for heavy dramas immediately.

GREAT IDEA

Promoter proposes to erect a block of buildings, capable of housing every movie concern in New York. He's going to call it Film Row. With all of the magnates under one roof, it should be easy to keep one big film row going at top speed.

HAD NOTHING ON HER

After carefully scrutinizing Helen Moller's performance at the Metropolitan last week, the police decided that they had nothing to speak of on the classical dancer. According to report, Helen had nothing to speak of on herself, either, for that matter.

TWOULD BE A KNOCKOUT

Boxing has been legalized in New Jersey and managers of theatres may stage bouts between acts if they care to, they say. Now if they'll only legalize boxing in New York, Jake Shubert can spar with his stars during performances instead of at rehearsals.

MELODY LANE

WAR SONGS WANTED IN ALL THEATRES

The Singing of Songs of Patriotism in All Entertainment Places Is Favored by Government

Managers of vaudeville and motion picture houses, who a few months ago went on record as being opposed to the singing of war songs in their theatres have been unofficially informed that their attitude will not be looked upon with favor by the Government.

It is believed by those close to war officials that the singing of patriotic and war songs in all the theatres is not only being looked upon with much favor by the Government, but that the practise will be actually suggested.

It is believed that at this time it is necessary that the entire nation be aroused to the highest pitch of patriotism and that no surer or better way than the singing of war songs can be found.

In this connection it has been reported that the Government officials have had their attention called to the fact that a particularly large number of "peace" songs have been submitted to publishers during the past few weeks, and in this is seen the possibility of the launching of German peace propaganda. The publication of numbers condemning the war and bemoaning America's part in it or their introduction on the stage will doubtless come in for investigation by the officials, who having seen so much of the far-reaching German propaganda in other lines will look into this most carefully.

PRESIDENT HEARS "HOOVER" SONG

President Wilson was present last week at one of the performances at Keith's Theatre, Washington, where he heard Thomas Swift, of Swift and Kelly, sing, "I Thank You, Mr. Hoover, That's the Best Day of the Year." The song scored one of the hits of the bill and the President seemed to enjoy it greatly.

M. Witmark & Sons publish the clever comedy number.

WITMARK SONGS AT THE CITY

At the City Theatre, last week, two songs were greeted with much enthusiasm. Both were rendered by Millard and Marlin and are published by M. Witmark & Sons. They were "The Daughter of Rosie O'Grady" and "I'm Going to Follow the Boys," and the clever singers state that they are the best songs they have found.

WRITER OF "WAIKIKI" DEAD

C. H. Stover, writer of the song "On the Beach at Waikiki," is dead and, in compliance with his wishes, his ashes were scattered along the beach he made famous with his song.

Stover died in Denver and an urn holding his ashes was carried to Honolulu by a friend.

HERE'S A NEW ONE

The Black Key Publishing Company, of Elmira, N. Y., has been incorporated for the purpose of publishing and exploiting the compositions of Ben Kaplan.

REILLY SINGS NEW SONG

Sailor Reilly, at the Palace Theatre this week, is scoring a big success with the new Harry Von Tilzer novelty song, "The Makings of the U. S. A."

WITMARKS GET "YOURS TRULY"

M. Witmark & Sons have secured the publication rights of the new musical piece, "Yours Truly," in which T. Roy Barnes is to be starred.

BORNSTEIN BACK FROM WEST

Ben Bornstein, manager of the Harry Von Tilzer Music Company, is back in New York after a ten days tour of the Middle West.

FEIST WITHDRAWS COMEDY SONG

Leo Feist has withdrawn from the market all copies of the comedy song "There'll Be a Hot Time for the Old Men When the Young Men Go Away," and stopped publication of the number.

A complaint regarding the song was lodged with Hinton G. Clabaugh, a member of the Federal Investigating Board of Chicago, who after examining the number stated that it was, in his opinion, unpatriotic.

Upon learning of Mr. Clabaugh's statement, the Feist house, while differing with Mr. Clabaugh's estimate of the song, immediately issued orders for its recall.

ASSOCIATION ELECTS OFFICERS

At its annual meeting, held recently, the Boston Music Publishers' Association re-elected as president Banks M. Davison. Mr. Davison is the publication manager of the White-Smith Music Publishing Company and has done much to aid the American composer in his fight for recognition. Herbert F. Odell was elected vice-president and James A. Smith, secretary and treasurer. Several matters of interest to the association were taken up and discussed by all present with good results.

COMEDY TO BE SET TO MUSIC

The Witmark Music Library has secured the rights of Grace Livingston Furniss' comedy, "The Man on the Box," for presentation in musical comedy form. The piece will be called "Home James" and will be presented in London and the United States. A well known composer will supply the score.

FRIEDLAND SONG IN "TOOT TOOT"

One of the song hits of the Henry W. Savage musical comedy, "Toot, Toot," at the Cohan Theatre is an interpolated number called "You're So Cute" (Soldier Boy.) It is sung by Miss Flora Zabelle, and is by Anatol Friedland and Edgar A. Wolfe. Gilbert & Friedland, Inc., publish the number.

REMICK RELEASES SONG HIT

"Bing 'Em On the Rhine," the Blanche Ring song hit which she featured as the closing number of her act at the Palace and Riverside theatres, recently, has been released to the singing profession.

Jack Mahoney wrote the number, which is published by Jerome H. Remick & Co.

ARMY TAKES SCHUYLER

George Schuyler, for the past fifteen years in the employ of Charles K. Harris, left last Saturday to take up employment as watchman at the Bush Terminal docks for the Government, where he is assigned to keep his eye on transports.

FEIST RELEASES "DADDY" SONG

Leo Feist has released to the singing profession a new song entitled "Bring Back My Daddy to Me," which, judging from the manner in which it is being received by some of the best singers, is destined to become widely popular.

"OVER THE TOP" READY

Charles K. Harris has ready for distribution his latest popular number which he calls the "push" song. The title, particularly timely, is "Now, Altogether, One, Two, Three, Over the Top."

SONGWRITER DIVORCED

Billy Baskette, one of the writers of "Good-Bye Broadway, Hello France," and "Hawaiian Butterfly," was granted a divorce last week from Dorothy Dever Baskette.

PHIL OTIS IS DEAD

Phil Otis, professional manager of the San Francisco office of J. H. Remick, died at his home in that city last week after a brief illness.

COPYRIGHT QUESTION MAY BE SETTLED

Canadian Protection for American Publishers and Writers May Be Granted on Same Terms as England

The possibility of the settlement of the copyright question between the United States and Canada in a manner which will give this country the same protection that is afforded in England, is a welcome piece of news to authors, composers and publishers.

Although few have given the matter much serious thought, the fact that thousands of dollars are lost each year by American writers and their publishers is apparent to all who have given the matter consideration.

While England recognizes American copyrights to the extent that the taking out of a copyright in this country gives protection throughout Great Britain during the entire war period, Canada has not followed suit of the mother country. On the contrary it has never ratified the English Letter in Council of several years ago, and not only is it necessary for an American publisher to file copies in Canada and obtain simultaneous publication in order to secure protection, but he receives nothing in the way of mechanical royalties.

This is an enormous loss and publishers have been for some time seeking some remedy which now seems at hand.

Canada's Premier, who has just returned from a conference with President Wilson, completed arrangements whereby the United States and Canada are to co-operate and work as one during the war period. With this combination effected, the arranging of the copyright matter should be an easy one and a conference between the American and Canadian officials could doubtless settle the question with ease.

BURKHARDT OPENS OFFICE

Addison Burkhardt, the writer of vaudeville material and song writer, has opened a music publishing office at Broadway and 40th street, and will issue a number of songs which he plans to market at the standard or high price.

Max Burkhardt, formerly connected with the Joe Morris Company, will be associated with him in the capacity of business manager.

One of the new Burkhardt numbers is entitled "Bury the Hatchet in the Kaiser's Head."

SONG LEADER LOSES FAMILY

Herbert W. Owen, United States Army Song Leader at Fort De Soto, has lost his entire family, a wife, two daughters, two sons and a son-in-law as a result of German craving for world dominion.

Mr. Owen's two sons and son-in-law were killed on the western front. His two daughters, who were Red Cross nurses, perished when the Huns bombarded a Red Cross hospital back of the French lines and his wife subsequently died of a broken heart.

EARL CARROLL UNINJURED

A report reached Broadway last week that Earl Carroll, the composer had been seriously injured in an accident to his airplane while flying at the Aviation Training School in Texas.

An investigation revealed the fact that while an Earl Carroll had met with an accident, he was not the composer.

J. T. BRYMN IN THE ARMY

J. Tim Brymn, the composer and songwriter, is now a bandmaster with 350th Field Artillery, U. S. A., and is stationed at Camp Dix.

MUSIC MAN ENLISTS

E. S. Florentine, proprietor of the Florentine Music Company, of San Francisco, has enlisted in the army and is now at Fort Myer, Va.

TIMES CO. HAS NEW SONGS

The Times Music Publishing Company is meeting with success in the singing profession with a number of new songs.

The leaders are "America, Make the World Safe for Democracy," "If You'll Return," "St. Patrick's Day in the U. S. A.," and "Little Yokohama Lady," and are of such a widely different character, that almost any act can be fitted with at least one.

The firm also publishes "Love Cannot Say Good-Bye," a ballad by Brett Page, Rudolph E. De Vivo and Sol. P. Levy, "You Found the Lost Chord of My Soul," by Amy Ashmore Clark, and "That's My Girl," a novelty song, by Louis Weslyn, R. E. De Vivo and Sol. P. Levy. Leon St. Clair, the professional manager of the house states that the above list of songs are being accepted by scores of the best known singers.

"HOME FIRES" AUTHOR MISSING

Mrs. Lena Gilbert Ford, formerly of Elmira, N. Y., author of "Keep the Home Fires Burning," has been missing since last Thursday, when her home in London was destroyed by a bomb during Germany's air raid.

Mrs. Ford has been a resident of London for several years and when the raid started was visiting a friend. She insisted upon returning home saying that she was not afraid. Some time during the night her house was destroyed and is believed to have lost her life.

LOUIS WESLYN OPENS OFFICE

Louis Weslyn, the song writer and vaudeville author, has opened a studio in the Columbia Theatre building and is devoting his time to the writing of acts for vaudeville performers' numbers for publication.

Mr. Weslyn is not at present connected with any publishing house, but places his compositions with the firm which he believes can use some particular song to the best advantage.

FEIST BUYS TRIANGLE SONGS

Leo Feist has purchased from the Triangle Music Company, of New Orleans, the two leading numbers in the company's catalogue. They are, "I'm Sorry I Made You Cry," and "Don't Leave Me, Daddy." Both songs have met with considerable success throughout the West and South and will be immediately exploited through the various Feist professional offices.

HARRIS TO REVIVE OLD BALLAD

Charles K. Harris is planning to revive "Always In the Way," one of the biggest selling child ballads he ever wrote. This number, which was immensely popular a number of years ago, has been taken up by several vaudeville singers and orders from stores are coming in so rapidly that Mr. Harris believes that the old success can be successfully revived.

WRITERS RESUME TOUR

L. Wolfe Gilbert and Anatol Friedland have resumed their vaudeville tour and this week are appearing at the Alhambra Theatre. They are successfully singing "Are You from Heaven?" "Brother of Lily of the Valley," and a new song, entitled, "You've Been Mother's Baby Long Enough."

WILL VON TILZER IN CHICAGO

Will Von Tilzer, president of the Broadway Music Corp. made a flying visit to Chicago last week. The Broadway songs are scoring a big success in the West and are fully as popular in that territory as in the East.

TIERNEY TO WRITE REVUE

Harry Tierney has been engaged by Elliott, Comstock & Gest to write the music for the "Cocoanut Grove" production which will be made at the Century Theatre early in April.

STOCK REPERTOIRE

CANTONMENT AT DEMING HAS STOCK CO.

WILL OPEN IN "KICK IN"

DEMING, New Mex., March 5.—The Broadway Players, a new dramatic stock company, under the management of Harry F. Bodie, opened this week an indefinite engagement at the Broadway Theatre, here, for the entertainment of the soldiers, the first bill being "Kick In."

Deming is the site of one of the largest cantonments in the South and the soldiers in training here have, heretofore, had little opportunity of seeing plays of the higher grade, and it was to supply this deficiency that the enterprise was projected by the Brown & Munro Producing Co., for which Manager Bodie acts.

The Broadway, formerly known as the Crystal, was leased by the Brown & Munro concern, and under Manager Bodie's direction has been thoroughly overhauled and remodeled. It now presents a bright and attractive appearance inside and out, while improvements have been made for the comfort of the patrons and the players as well.

The company is headed by Frances Dale and Glenn Clouter, leading woman and leading man. Their associate players are Fannie Fern, Betty George, Helen Grey, Fred Siegel, Carlos Inskeep, Leonard Cary, Earl Craig and Fred Wilson.

Manager Bodie has contracted for a long list of the best New York successes which have found their way to stock, and will give each a special scenic production, in duplicate of its original presentation on the "Great White Way."

ELIZABETH STOCK PLAN FLOPS

ELIZABETH, N. J., March 7.—It looked as though Elizabeth was to have a stock company of its own but negotiations to this end between Julius Leventhal and E. M. Hart have fallen through, said to have been caused by the excessive terms asked by the latter for Proctor's Bijou Dream. Hart asked \$275 per week and three months rent in advance and Leventhal balked. Leventhal is now conducting stock companies in Hoboken and Brooklyn and wants to place companies in other nearby cities. Meantime the Bijou Dream in Elizabeth is dark.

DOTY JOINS LIBERTY PLAYERS

COLUMBIA, S. C., March 9.—Jack Doty, who has been playing for the past twenty weeks at the Camp Funston Theatre, Camp Funston, Kansas, closed with the Morgan Wallace Players there, and opened here with the Liberty Theatre Players, in leading juvenile business, having replaced Vinton Freedley, who was called home suddenly on account of illness. Doty's opening play was "Kick In."

RUMSEY LEAVES AMERICAN PLAY

Howard Rumsey, after several years service with the American Play Company, severed his connection with that concern last month and will hereafter devote himself entirely to stock productions. His Knickerbocker Players will open April 8 at Syracuse and his Manhattan Players will follow soon after at Rochester.

"FISHERMAN'S LUCK" PRESENTED

NORTHAMPTON, Mass., March 12.—"Fisherman's Luck," a three act comedy by Arthur Edwin Krows and Norman Lee Swartout, was presented here last night by the Northampton Players at the Academy of Music. The play is to have a New York presentation.

DWIGHT STOCK OPENS 34TH WEEK

PITTSBURGH, Pa., March 11.—The Albert Dwight Players start to-day their thirty-fourth week at the K. & K. Theatre and continue, even in the face of a Lenten season, to draw big business. Present indications are that the engagement will extend well into the summer. Albert Dwight, who organized the company nineteen years ago, continues in his capacity of stage director. Hester Mason, late of the Price & Butler Company, has joined the forces here after thirty-eight weeks with her former managers. She replaces Marie Lozay who joined a road attraction. Dallas Packard is the new scenic artist.

DAYTON BACK ON STOCK MAP

DAYTON, O., March 9.—Jules Hurtig, of Hurtig & Seamon, of New York, was here this week preparing for the return of his dramatic stock company to the Lyric Theatre at the close of his burlesque season at that house. Mabel Brownell, who is a favorite here, has been engaged as leading lady, and Cliff Stork will be leading man. "Hit the Trail Holliday," "Pals First," "It Pays to Advertise," and plays of their class will be given.

HAMILTON STOCK ORGANIZING

HAMILTON, Can., March 9.—Clark Brown is organizing a stock company for the Temple Theatre here and will open on April 8 for an eighteen weeks' engagement. Charles D. Pitt, general stage director for Brown is in New York getting the company together and selecting plays.

GLECKLER RETURNING TO STOCK

Robert Gleckler will close his tour in "Mother Carey's Chickens" in two weeks and open very shortly in a Spring and Summer stock engagement. He will be featured next season in a new musical comedy.

WILL TRY OUT NEW PLAYS

PROVIDENCE, R. I., March 9.—Augustus McHugh, author of "Officer 666" and now stage director for the Irwin Players, at the Providence Opera House, will try out two new plays during the run of the company here.

WHITESIDE & STROU SIGN PLAYERS

Miss Gail Sheldon has signed with the Whiteside and Strou Stock for ingenue leads. The company plays week stands through New England, opening in New Haven, Conn.

"BROKEN THREADS" DRAWS BIG

UNION HILL, N. J., March 9.—"Broken Threads" at the Hudson Theatre has drawn capacity business this week.

"BENNY" SALOMON CALLED

Benny Salomon, of Paul Scott's office force, was called to Ft. Slocum last Saturday to join the United States Regulars.

CHANGE IN CRESCENT STOCK

Edwin J. Fitzgerald replaced John Dillon this week in the Crescent Theatre stock, Brooklyn.

MUSICAL STOCK FOR LOUISVILLE

LOUISVILLE, Ky., March 9.—Macauley's Theatre will open on April 29 an eighteen weeks' season of musical stock.

WILL RELEASE "OFFICE HOURS"

"After Office Hours" will soon be released for stock through the Century Play Co.

GETS STOCK PLAY FOR ROAD

R. Ferris Taylor has contracted for the one-night rights for "The Girl He Couldn't Buy" for Colorado and Arizona.

RUMSEY CO. TO RETURN TO SYRACUSE

WILL OPEN EARLY IN APRIL

SYRACUSE, N. Y., March 11.—The third annual season of the Knickerbocker Players, under the management of Howard Rumsey, will open at the Empire Theatre on Monday, April 8.

The company returns this season with the same personnel it had in 1917 and, remarkable to state, almost the same with which it opened in 1916. The company, individually and collectively, has a strong grip on the favor of the patrons of the high class road shows that play this city during the Fall and Winter season and look for the same class of plays.

Manager Rumsey has selected a number of Broadway successes which have recently found their way to stock and will keep his productions up to the high standard established in his previous seasons. His list will include such plays as "Cheating Cheaters," "Good Gracious Annabelle," "Kick In," "Seven Keys to Baldpate," "It Pays to Advertise," etc.

Frank Wilcox and Minna Gombel head the company as leading man and leading woman, respectively, and the other principals are: Thomas Emory, Harold Salter, Wilson Day, Elmer Brown, Ralph Murphy, Adelaide Hibbard, Jane Warrington and Carolann Waide.

ELSIE ESMOND JOINS IRWIN CO

PROVIDENCE, R. I., March 11.—Elsie Esmond has been engaged for a special production by the Irwin Players of "Broadway and Buttermilk," at the Providence Opera House.

RITA KNIGHT TO MARRY

SYRACUSE, N. Y., March 9.—Rita Knight, who won popularity here last summer, as leading lady of the Lew Wood Stock Company, at the Wieting Opera House, is to be married next Saturday to George Nellis Crouse, president of the Common Council of this city.

MARTIN QUILTS DWIGHT PLAYERS

PITTSBURGH, Pa., March 9.—After being manager and comedian of the Albert Dwight Players for thirty-three weeks at the K. & K. Opera House, Grant Martin has sold his interest to his associates and will go to New York.

QUITS BUHLER STOCK

PATERSON, N. J., March 7.—Elsie Esmond, leading lady of the Buhler Stock at the Empire, has quit the company and the leads are being played by Margaret Knight, second woman of the organization.

PATERSON HAS OPERA STOCK

PATERSON, N. J., March 8.—The management of the Lyceum Theatre, formerly on the International Circuit, has installed a musical stock company for the presentation of light and comic operas.

MAC-TAFF STOCK ORGANIZING

NEWARK, O., March 9.—C. A. Taff is organizing the Mac-Taff Stock Company for its sixth season tour. Rehearsals will start April 8 at Central City, Ky.

WILLIAMS JOINS WALLACE CO.

ST. LOUIS, Mo., March 8.—Foster Williams has joined the Wallace Stock Company here.

STREETER-PAUL CO. REHEARSING

KANSAS CITY, March 11.—The Streeter & Paul Company, the Belles of Beautytown, is busily rehearsing several musical comedies which will be in the show's repertoire. The company, which includes a good cast of principals and a beauty chorus, opens next Monday.

ENGAGED FOR "ARRA-NA-POGUE"

LAWRENCE, Mass., March 9.—"Sandy" Chapman, a prime favorite with local theatre goers has been specially engaged to play the role of Michael Feeney in "Arra-Na-Pogue" which is to be presented by the Emerson Players, week after next.

TERRE HAUTE LIKES BARNES CO.

TERRE HAUTE, Ind., March 10.—The Jack Barnes Musical Stock Company has become one of the most popular companies ever seen here. It is now in its fifth month at the Lois Theatre.

RETURNS TO DRAMATIC STOCK

GRAND ISLAND, Neb., March 10.—F. M. Mortimer, manager of the Michaelson Theatre, has returned to the dramatic stock idea and finds that his patrons prefer it to the musical stock which he has been giving recently.

STOCK MANAGER PLAYING VAUDE.

POCATELLO, Idaho, March 9.—Wm. Maylon, formerly manager of the Auditorium Stock Company, now playing vaudeville with his wife, Caroline Edwards, will return here in the Fall to open a stock company.

PICKERT CO. BOOKS RETURN DATE

LYNCHBURG, Va., March 11.—The Pickert Stock Company did such excellent business at the Academy of Music that Manager Hammer, of that house, has booked it for an early return date.

FILM STAR JOINS STOCK

SAN DIEGO, Cal., March 8.—Enid Blonde, who has been starring in the Thomas Ince film productions, has joined the Virginia Brissac Company at the Strand Theatre.

BILLIE DEFTY CLOSING IN BUTTE

BUTTE, Mont., March 8.—Miss Billie Defty has closed her engagement with the Willis West Musical Comedy Company at the Empress Theatre here.

SHUBERT GETS IRENE SUMMERLY

ST. PAUL, Minn., March 11.—Irene Summerly joined the stock company at the Shubert Theatre this week.

SWAIN SHOW IS ORGANIZING

NEW ORLEANS, La., March 9.—W. I. Swain Show is organizing and will soon start rehearsals preparatory to an early opening.

JEAN SHELBY JOINS ALBEE STOCK

PROVIDENCE, R. I., March 11.—Jean Shelby has signed with Manager Lovenberg, of Keith's, for the Albee Summer Stock Company.

VAUDEVILLE REPLACES STOCK

CHICAGO, March 11.—The Crown Theatre has given up its stock company and vaudeville now holds sway.

OTIS OLIVER OPENS IN LINCOLN

LINCOLN, Neb., March 11.—The Otis Oliver Players opened last night an indefinite engagement at the Oliver Theatre.

O'CONNELL MANAGING STRAND

HOBOKEN, N. J., March 11.—Jack O'Connell is now managing the Strand Theatre for J. Leventhal.

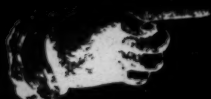
OBRECHT SISTERS DISBAND CO.

The Obrecht Sisters have disbanded their dramatic stock company and have gone into vaudeville.

Stock News continued on Page 28

READ THE WORDS, PLAY THE MUSIC, THEN YOU'LL SEE WHY THE SONG IS GOING TO GET A BIG PLAY IN THE "SATURDAY EVENING POST", ISSUE OF MARCH 23RD.

**Gets the
Interest of
Your
Audience
Instantly!**



**HERE'S
YOUR
COPY!**

**ORCHESTRATION
IN YOUR KEY READY!**

CHICAGO
Grand Opera House Building
BOSTON
101 Tremont Street
PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.
135 West 44th Street, New York
CLEVELAND, 612 Euclid Avenue Just opened

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

"GEE! I LIKE THAT SONG"
That's what they
all say

Words by
WILLIAM TRACEY
and HOWARD JOHNSON

Music by
GEORGE W. MEYER

Bring Back My Daddy To Me

Valse Modto

VOICE

A sweet lit-tle girl with bright gold-en curls, Sat play-ing with toys on the
Her Ma soft-ly sighs and tears fill her eyes, As she reads her dear ba-by's
floor plea— Her dad went a-way to en-ter the fray At the start of this
When Christ-mas bells ring if Peace they should bring What a won-der-ful
long bit-ter war be— Her moth-er said "Dear, now Christ-mas is
pres-ent 'twould be— How man-y homes yearn for Dad-dy's ro-
near turn Just write Santa Claus a nice note
With hon-or, with jus-tice and right And give him a
list of the things that you miss And here's what the lit-tle girl wrote.
Girls in the grief-strick-en world All send-ing this mes-sage to— night.

CHORUS

I don't want a dress or a Dol-ly 'Cause dol-lys get brok-en 'round
here I don't want my skates, the books or the slates You brought down the
chim-ney last year— If you'll bring the present I ask for—
hap-py I'll be You can give all my toys To some poor girls and
boys, But bring back my Dad-dy to me.

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**The
Child's
appeal is
so plaintive
that your
audience
will feel just
like picking
the kid up and
hugging it.**

BURLESQUE

BURLESQUERS IN FIGHT ON STAGE

MANAGER ALSO ACCUSED

LYNN, Mass., March 9.—Richard Zeisler, manager and proprietor of "The Lady Buccaneers," was charged in the District Court in this city this week with assaulting Eva Miller, nineteen-year-old diving girl with the show. Florence and Mabel McCloud, of the same show, were included in the allegations.

After a hearing characterized by acrimonious tilts between counsel and conflicting testimony of witnesses, Florence McCloud was fined \$10 and costs. The charge against Zeisler and Mabel McCloud was dismissed.

Miss Miller, the complainant, appeared in court with a swollen nose, lacerations over the right forehead and on both shoulders. She declared she was first pushed around by Zeisler, and then attacked jointly by the two McCloud sisters.

According to testimony, the Miller girl was under contract with Bessie F. Sheffer, known as Mermaid, who controls the diving act, an extra attraction of the burlesque show. The act has been with the show for twenty-eight weeks. The contract called for thirty weeks.

Zeisler, the plaintiff claimed, wanted Miss Miller to remain with the show as a chorus girl after the expiration of her contract. This she would not agree to do, thereby incurring the enmity of Zeisler, she charged. Miss Miller was also serving in the chorus, which she claimed she was not required to do under the terms of her contract. Zeisler told her she was to serve in the chorus altogether, and to cut out diving act. This she refused to do. Donning her diving costume after Zeisler's order, she mounted the steps to the tank, whereupon Zeisler, she alleges, caught her by the foot and pulled her to the floor. It was at this juncture that the Misses McCloud rushed from their dressing rooms and reinforced Zeisler.

Miss Miller has been discharged by Zeisler.

H. C. JACOBS RETURNS

Henry C. Jacobs, accompanied by Mrs. Jacobs, returned from Palm Beach, Florida, last week, greatly improved in health. He expects to pay a visit to Mt. Clemens, Mich., next week.

KATE PULLMAN HURT

Kate Pullman, the soubrette and feature of the London Belles, while doing a number with J. H. Wilson, at Waterbury, Conn., on Tuesday night of last week, fell and sprained her ankle. She had to be carried off the stage. Several of her numbers have been assigned to other principals and girls until she is able to return to the cast.

LOUIS LESSER STRICKEN

Louis Lesser was stricken totally blind while being treated for an illness of long standing, at the Johns Hopkins Hospital, Baltimore, Md., last week. He is a member of the Burlesque Club, and President Henry C. Jacobs immediately made arrangements for a testimonial in the form of a subscription, heading the list with a substantial sum.

"STRAIGHT" MAN DRAFTED

BUFFALO, N. Y., March 8.—Wilbur Braun, straight man of the "Mile-a-Minute Girls," has been drafted into the National Army. He left the show last Saturday night in Niagara Falls to report at Troy, N. Y., Monday. Frank Kries, formerly of Poli's Players, Scranton, replaced him.

LOTHROP GOING SOUTH

George E. Lothrop, Jr., manager of the Howard Athenaeum, Boston, Mass., is touring the South, and last week visited Pinehurst and Asheville, N. C., en route to Palm Beach, Florida, accompanied by his wife.

MURPHY QUILTS "REVIEW"

ST. LOUIS, Mo., March 11.—Danny Murphy, second comedian of "The Burlesque Review," closed with the show last week in Kansas City. Murphy is and has been recently in very bad health and it is said that he has left for a health resort in Texas in order to recuperate.

ROBINSON JOINS CLUB

PHILADELPHIA, Pa., March 7.—Charles Robinson, owner of "The Parisian Flirts," playing the American Circuit, was elected a member last week of the Strollers Club of this city. The club members are composed mostly of the leading lawyers and magistrates of Philadelphia.

NEW CAST FOR 14TH STREET

Harry Steppe and Lew Lederer will open with the Fourteenth Street Theatre Stock, March 18. George Brennan, May Leavitt and Virginia Wilson will remain, and Dolly Fields will probably be in the new line up, now being arranged by Roehm and Richards.

JOE LYONS IS A FATHER

TORONTO, Ont., March 11.—Mrs. Joe Lyons became the mother of a baby boy here yesterday. The father is "straight" man of the "Darlings of Paris" Company, playing Baltimore this week. Mrs. Lyons and the baby are both getting along nicely.

KOLB TO PLAY STOCK

Matt Kolb, featured comedian with the "Darlings of Paris" company, will produce burlesque stock at the Empress Milwaukee again next Summer. He will place his own company in the house and work in the show.

"PROPS" GO TO ENLIST

SCRANTON, Pa., March 7.—Tommy Ackerson, property man of the Majestic, and for the past fourteen years assistant to Bill Owen, stage carpenter, and Lundy Campbell, property man of Polis, left here yesterday to enlist in the Navy.

LEVY TO RUN STOCK

DETROIT, Mich., March 9.—Sam Levy, owner of the Cadillac, this city, will run burlesque stock at his house this Summer for about seven weeks, closing July 7th. He will then close the house for three weeks to have it redecorated.

H. G. CARROLL DRAFTED

NIAGARA FALLS, N. Y., March 8.—H. G. Carroll, manager and lessee of the International Theatre, this city, has been drafted into the National Army. He left Sundays for Camp Devens, Ayers, Mass.

BEDINI SIGNS CLAIRE DE VINE

TORONTO, Ont., March 8.—Claire De Vine, prima donna of Dixon's "Big Review, 1918," has signed with Jean Bedini for next season as a lead for his "Puss, Puss" Company.

MARGIE HILTON IS DIVORCED

ALEXANDER, Va., March 9.—Margie Hilton has been granted an absolute divorce from Charles E. Redhead in the Circuit Court of this city, and given permission to resume her maiden name.

JOHNNY WEBER RESTS

Johnny Weber, who closed recently with the "Lid Lifters," will lay off until next season, when he will be seen with one of the big shows.

WEINGARTEN TO GIVE BILL OF PARTICULARS

COURT RULES IN A. B. A. CASE

The American Burlesque Association, named last October as defendant in a \$25,000 alleged breach of contract suit brought by Henry Weiss, as nominal owner of Izzy Weingarten's "September Morning Glories," last week, won a point in their favor when Justice Donnelly, in the Supreme Court, signed an order directing Weiss to furnish them, within the next ten days, with a bill of particulars.

In his suit for damages, Weiss, through his attorney, Max D. Steuer, alleges that on June 18 of last year he and the association entered into an agreement whereby the latter granted him the privilege, for a period of two theatrical seasons, beginning with the season of 1917 and 1918, of having a burlesque show routed and booked in the circuit of theatres controlled by the association, for which he was to pay them \$25 each week booked.

Weiss declares that, pursuant to such terms and provisions, he booked the show for thirty-seven weeks for the season of 1917-18, and that since September 29, last, he has been ready and willing and able to duly perform every condition of agreement upon his part, and offered to the association to perform the same, but they, without cause, have refused, and, although demands have been made upon them, still refuse to perform their agreement.

Weiss claims that by reason of the association's refusal to permit him to perform the agreement, he has been deprived of his share of the gross receipts of performances to which he would be entitled under the agreement, and, therefore, places his damages at \$25,000, together with the costs of bringing the action.

The association, a New York corporation, with George Peck as president, William V. Jennings as secretary, and Charles Franklin, George E. Lothrop, George Peck and J. H. Herk as directors, through their attorney, J. Maurice Wormser, deny all allegations, with the exception of having entered into an agreement with Weiss and of having discontinued it.

They claim, however, that they are free from any liability, and demand a dismissal of the action upon the grounds that although the agreement clearly stated what Weiss had to live up to, he failed and refused to carry a full production of scenery, costumes, wardrobe, electrical effects and properties, the scenery was not complete, not properly painted and constructed and did not meet with their approval; that the costumes and wardrobe were not a full and complete set, principals employed in the show incompetent and the principals and performances did not meet with their approval. Also that Weiss did not carry a complete company of performers, the scenery was defective, insufficient and improperly painted and constructed; that the wardrobes were not of a uniform kind, color nor make; the show itself was very inferior and of a very mediocre type, lacking the quality and material for a burlesque show and was unsatisfactory to them from beginning to end.

REEB AT CAMP UPTON

Fred Reeb, second comedian of the "Mischief Makers" this season, is now a member of the 306th Infantry, located at Camp Upton, Long Island.

PLAN SUMMER STOCK CIRCUIT

BUFFALO, N. Y., March 9.—Manager Graham will place burlesque stock in the Garden Theatre again this season. He will open about June 1st. Graham is making arrangements with Sam Levy, of Detroit, to establish a four-week stock circuit during the Summer, the companies to play Buffalo, Toronto, Detroit and Cleveland.

TAYLOR BUYS HOME

RED BANK, N. J., March 8.—Charlie Taylor, owner of "The Darlings of Paris" company, recently purchased a home in this city and presented it to his daughter, now two months old.

VAN'S MOTHER DIES

Harry C. Van, of "The Girls from the Follies" left the show last week to attend the burial of his mother in Brooklyn. He joined the company this week.

GEORGE SCHALL CLOSES

George Schall has closed with the "Hello America" Company to join the new Weber and Fields production, which starts rehearsals this week.

IRVING SIGNS JAZZ BAND

Fred Irving, manager, has closed a contract with Joseph E. Shea for the "New Orleans Jazz Band" for his burlesque show next season.

OBERWORTH IS ILL

Louis Oberworth was taken ill last week and obliged to turn over the affairs of "The Best Show in Town" temporarily to Bob Simons.

WILL LEAVE KAHN

Dolly Fields and Harry Steppe will close with B. F. Kahn's Stock on March 16. This is their eighteenth week with that organization.

GIBSON TO PLAY "SINGLE"

Herman Gibson, now working at the Arch Street Theatre, Philadelphia, will open on the Loew Circuit about April 1 in a "single."

MORGANSTEIN QUILTS 14TH ST.

C. W. Morganstein has severed his connection with the Fourteenth Street Theatre and will install stock in two Brooklyn houses.

EDDIE LESLER CHANGED

BUFFALO, N. Y., March 8.—Eddie Lester, former manager of "The Social Maids" is now manager of the "Dark Town Follies."

HAYWARDS STAY WITH SHOW

Maud and Ina Hayward will be with the "Hello America" show again next season, Ina being featured as the prima donna.

NEIL RE-ENGAGED

"Little" Charley Neil has been re-engaged to do the Irish comedy for Barton and Lator's "Aviators" next season.

SPEIGEL RE-SIGNS FITCHETT

George Fitchett, manager of the "Speigel Revue" has been re-engaged for next season by Max Speigel.

KITTY GLASCO RETAINED

Joe Hurtig has signed Kittie Glasco, of the "Hello America" Company for three years longer.

FLO DAVIS RE-ENGAGED

James E. Cooper will retain Flo Davis, "The Sightseers" soubrette for another season.

LEDERER TAKES HOUSE

Lew Lederer has arranged for his Summer residence at Freeport, L. I., after April 15.

Burlesque News continued on Page 25

of your act is **PROPER MATERIAL**, so, if it's a singing act, what you need is
GREAT SONGS — HIT SONGS

THESE
ARE THE **GREATEST** OF THEIR
KIND **PUBLISHED** AT THE
PRESENT TIME

THAT'S A
MOTHER'S LIBERTY LOAN

**THE
G
R
E
A
T
E
S
T**

Liberty Loan song ever published
—a sure-fire hit, and now's the
time to sing it. By Clarence
Gaskell, Mayo and Tally.

BRUCE DUFFUS is sick with the gripe.

Aaron Kessler is in Chicago on business.

Harry Pincus has been drafted for jury service.

Elsie White is breaking in a new act on the Fox Circuit.

Joseph Rhinock made a brief visit to Cincinnati last week.

Louise Davis, of the Bruce Duffus agency, is laid up with illness.

Max Gordon, of Lewis and Gordon, is back at his office after a recent illness.

Knowles and White are having a new act written for them.

Rosamond and Dorothy have a new act on the Loew Circuit.

Ambrose and Jeannette are doing a new act on Loew's southern time.

Lillian Ring will appear shortly in a new act being written for her.

Adolph Marks, of Chicago, paid the big town a flying visit last week.

Lloyd and Whitehouse have a new act on the Miles Middle Western Circuit.

Frank Ladent opens on Pantages time April 7 in a new novelty juggling act.

Jimmy Casson and the Sherlock Sisters are playing return dates on Loew time.

Edna Hibbard has signed to play an important role in "Rock-a-Bye Baby."

Jack Squires has been engaged to support La Belle Titcomb in her new revue.

George B. Alexander will be seen with Ben Welch's burlesque show next season.

Andy Rice has been booked for a tour over the Orpheum time by Lewis and Gordon.

Buzzell and Parker, "That Juvenile Couple," have a new act on the Fox Circuit.

Jack Sydney and Billie Townley broke in a new act at the Harlem Opera House Monday.

Kaufman and Lillian have been booked for return dates on Loew time by Lew Leslie.

Matt Kussell and A. Eastman's second "Minstrel Maids" company opened Monday.

Harry A. Shea is now booking the Sunday concerts at the Fourteenth Street Theatre.

Robert Dore will play the Jules Ruby time, starting the week of March 25 at Richmond.

Jimmy Fox, late of the Winter Garden, has enlisted in the navy and reported at Pelham Bay.

Tommy Overholt, of Overholt and Young, has been notified to report at Ft. McHenry, Md.

Adelaide Wilson is having a new act, "The Pink Pajamas," written for her by Wilbur Mack.

J. H. Rice, manager of Pantages Theatre, Victoria, B. C., is in New York on a vacation.

Sam S. Lyons, a brother of Arthur Lyons, of the Harry A. Shea agency, has been sick.

Carl Pierce, personal representative of Adolph Zukor, is making a tour of the Famous Players-Lasky exchanges and is giving private exhibitions of "The Bluebird."

ABOUT YOU! AND YOU!! AND YOU!!!

Elsie Boehm, in private life Mrs. 'Paul Durand, has returned to vaudeville.

Joe Burrows has left B. D. Berg's producing offices and will write exclusively for M. Thor.

Fred Herring, Hawaiian actor, has been drafted and has been ordered to report immediately.

Frank Farron is having a new comedy singing and talking act written for him by James Madison.

Rex Neal, of Neal and Siegel, has been accepted for the National Army draft and placed in Class 1-A.

Annie Chandler is making good on the Orpheum circuit and is scheduled for an early eastern appearance.

Sam Fallow and Meyer B. North is a new firm of theatrical agents, with offices in the Putnam building.

George Henshal is doing the work for "Yours Truly," now in rehearsal under the direction of Arthur Pearson.

Larry Reilly and Company will lay off during Holy week. It will be the first break in his route this season.

Arthur Perkoff, formerly of Dyer and Perkoff, with Eva Gray, is appearing in a new act on the Fox Circuit.

"Big" Herbert, of Herbert and Dennis, has been called for examination for the National Army draft.

Baraban and Grohs are booked over the Southern United time by Jules Delmar. They open in Norfolk next week.

Leon Alton, of Alton and Allen, will go into pictures under the direction of Lew Golder and Harry Rapf.

Arthur Stern has been booked by the Roehm and Richards agency for a juvenile role in Bernard Gerard's show.

The Aerial Mitchells, who have been playing the Keith Circuit, will open at Duluth March 31 on Orpheum time.

W. B. Garyan's mother died in St. Louis last Friday. Garyan formerly was manager of Keith's Jersey City Theatre.

William H. Thompson is breaking in a new dramatic act at Keith's Theatre, Jersey City, the first half of this week.

John Reuter, brother of Dorothy Reuter, secretary to Joseph W. Schenck, has been called to report at Ft. McHenry, Md.

G. F. Garrette is ahead of the "Robinson Crusoe" United States tour, having completed the Canadian engagements.

James Donovan and Marie Lee, for some years on U. B. O. time, will open on Pantages' time in Minneapolis, March 24.

Harry Caulfield has taken over the Sennett Theatre, and will rename it Caulfield's Riveria. He will run pictures there.

"The Smart Shop," a new girl act, with nine people, seven of whom are girls, will open in Boston on Loew time March 18.

Mildred Campbell, prima donna, who formerly did cabaret work in Bayonne, N. J., is being starred in "Miss New York."

Ruth Budd, who has been headlining throughout Australia, will arrive from that country March 13 on the Van Tura and will begin a tour of forty-nine weeks over the Orpheum and U. B. O. time.

Guy Woodward, with Triangle and Sunshine comedies for several seasons, will open in a vaudeville act on Pantages' time.

Al Freeman has changed his girl act, "Miss Hamlet," into a travesty, employing five people, three of whom are women.

Austin Stuart is having prepared for him by Mandel and Rose a new comedy act to be ready for opening March 11.

Jack Lewis opened a new vaudeville girl act in Somerville, N. J., Saturday. The cast includes four principals and six chorus girls.

Sue Higgins and Lillian Ward will launch three new singing and comedy acts shortly. One of the acts is a female quartette.

Dorothy Grau, nine-year-old niece of Matt Grau, of the Matt Grau agency, is playing with Marjorie Rambeau in "Eyes of Youth."

Jack Leddy, of Leddy and Leddy, comedy acrobats, following his induction into the National Army by draft, has reported at Yaphank.

Captain Huling's seals, which have been playing vaudeville under the management of Mandel and Rose, will join the Barnum and Bailey shows.

Robert Franckin, husband of May Elinore, has enlisted in the Aviation Corps of the U. S. Army and leaves for a training camp next week.

Irene Trevette, formerly of Miria and Trevette and remembered as "The Singing Beauty," has a new single act on the Fox Circuit.

James T. Powers has returned to vaudeville with his old act, which he is doing at Proctor's Theatre, Mt. Vernon, the first half of this week.

"Notorious Delphine," with W. L. Thorn, seen recently at Keith's New York Palace Theatre, is playing the Miles Middle Western Circuit.

Saul Leslie, manager and general representative of the Lew Leslie agency, has been accepted for the National Army draft and placed in Class 1-A.

Fay Shirley, prima donna, will be seen with Franklin and Straus' new musical show, "Girls from the Follies," to open March 18, out of town.

Nat Ferber's second tab, "American Beauties," opened at York, Pa., on Southern time, Monday. In the cast are four principals and six chorus girls.

"The Dreamers," with Murray Livingstone, opens on Southern and Western time before going to Australia under the management of Mandel and Rose.

Leon Kelmer, for years associated with the Epoch Film Corp., and recently manager of the Casino, Narragansett, is now manager of the Greenpoint Theatre.

Frank Parker, for two years a member of Mme. Anna Pavlova's Company, has joined the Recreation Branch of the Red Cross for immediate service in France.

Brother St. Denis, a brother of Ruth St. Denis, will open in Minneapolis, March 31, on Pantages' time, in a dancing pantomime, "The Dancing Girl of Delhi."

Santos and Hayes are being held over for this week at the Colonial and are also appearing at the Orpheum Theatre, Brooklyn. The act is routed for the next year.

W. D. Ascough, manager of the Palace Theatre, Hartford, Conn., issued 3,000 complimentary tickets for the big war rally held in that house last Sunday afternoon.

Manager Weaver, of the "Daddy Long-legs" company, was stricken with appendicitis in Cincinnati last week and had to remain in the hospital while the show went on.

Conley and Webb have returned to vaudeville after a lay off of more than a year and are showing a new act at Proctor's 125th Street the first half of this week.

Robert Henry Hodge has returned to vaudeville after a long lay off in which he did some writing. He is appearing at the Fifth Avenue Theatre the first half of this week.

Sydney and Townley have left their girl act, "The Modiste Shop," and are again doing a double act, appearing at the Harlem Opera House the first half of this week.

Signor Westony and Esther Ferribini opened in a new singing act at Proctor's Elizabeth (N. J.) Theatre, Monday. They go to Proctor's Newark house the last half of the week.

John Billsburg, formerly with "The Victoria Four," but more recently with the Murphy agency in Chicago, and Mrs. Billsburg were visited recently by the stork, who left a boy.

Kate Elinore and Sam Williams will retire for the season on May 13 and rest during the Summer. They will offer a new act from the pen of Miss Elinore early next August.

Roy Atwell is playing the role of Frederick Tile in "Here Comes the Bride," playing this week at the Montauk Theatre, Brooklyn, and then goes on a tour of the Army cantonments.

Joseph E. Shea is rehearsing a musical revue, with Muriel Window in the lead, for an early out-of-town opening. After a four weeks' road run, the production, as yet unnamed, will be seen on Broadway.

Bernard McOwen, formerly of the Gaiety Theatre Stock, Hoboken, understudy for Willard Mack in "Tiger Rose" at the Lyceum Theatre, is playing Mack's role this week owing to the illness of that actor.

Cyril Smith has been engaged by Rich and Rogers for their musical tabloid "Little Miss Foxy," which carries nine people and is at present playing the Ackerman-Harris Circuit on the Pacific Coast.

George Nash and a company have returned to vaudeville and are offering their former vehicle, "The Unexpected," which Aaron Hoffmann wrote. The act is at Proctor's Newark the first half of this week.

Pitroff, the escape artist, while in Spokane, Wash., was the cause of \$101.38 being donated to the Red Cross. He freed himself from a straight-jacket while hanging by his heels from the roof of a tall building.

Clarence Gaskell, of "Pianoville," a new musical act which had its opening in New York City recently, announces his engagement to Miss Phoebe Byrnes, a non-professional, of Philadelphia. The marriage will take place in the Quaker City this week.

A. Ricci, the piano accompanist of Robert Dore, fell on the way to Proctor's One Hundred and Twenty-fifth Street Theatre on March 6 and broke his leg. Dore went through the engagement doing a single and will hereafter do this style of act. Ricci is in the Harlem Hospital where his leg is in a plaster cast.

Continued on Page 30

Another Big Hit By the Writers of
 "LORRAINE, MY BEAUTIFUL ALSACE LORRAINE"

COME ACROSS

Words by ALFRED BRYAN

Music by FRED FISHER

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McCARTHY & FISHER, INC.

148 W. 45th Street, New York City

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 IN VAUDEVILLE

LEWIS ALLEN
NILSEN & MATHES

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 NOW PLAYING FOX TIME

W. H. THOMPSON & BERRI JEAN

In "PATENT APPLIED FOR"

A New Brand of Fun with Novelty Songs
 Act and Songs by Louis Weslyn Fourteen Minutes in One

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE

Direction—MARK LEVY

HARRY WEBER PRESENTS

BERNICE HOWARD & WHITE JACK

in "The Gadabouts"

BY HERBERT HALL WINSLOW
 PLAYING U. B. O. TIME

WILL SPEEDY
BROWN & SMITH

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FRANK DU TEIL & RICHIE COVEY

Songs by Charles Abbate

"Don't Get Me Started"

CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

BACK TO
 SINGLE ACT

EL CLEVE

Of
 El Cleve & O'Connor

Mother and Baby Doing Well

Direction—MAX GORDON

RAMSDELL AND CURTIS

Theatre—Eighty-first St.
Style—Dancing.
Time—Fifteen minutes.
Setting—Special in full.

Bessie and William Ramsdell, and Florenza Curtis, present a spectacularly staged and costumed dancing act, giving a variety of numbers in a snappy manner. The act is remarkable more for the costuming than for the dancing. It is one of the most expensively dressed acts in the business.

They open with a trio in fancy riding clothes of black and tan. Follows then a modern waltz by a man and girl, after which comes a solo by Miss Ramsdell, who dresses in an elaborate evening dress of red velvet. She dances gracefully and easily.

Miss Curtis then gives a toe dance in a futurist sort of ballet gown. Then the man follows with an eccentric toe dance and the three finish with a fast fox trot. The routine is varied enough to hold interest throughout, and all the participants have talent. The act deserves a better position than opening, where it was placed when seen. P. K.

HOPKINS, AXTEL AND CO.

Theatre—Proctor's 23rd St.
Style—Singing and talking.
Time—Twelve minutes.
Setting—One and three.

Two men and a woman present this act, which has a novelty for an idea, but isn't put over properly. The act itself is good, but the principals don't know how to secure effects. They need a good producer to rehearse them all over again.

They open in one, with the man as the conductor of a street car. The woman gets on and some good dialogue follows. They finish this with a song, and then switch to a drop in three, representing a sleeping car. The woman comes on and goes to her berth and then the man enters and has some trouble finding his.

This scene could be made into a scream. The finish is weak. After they get settled, the porter announces that all must change. The man and woman, trying to get dressed, get into each other's clothes and they run off in various attire. As it stands, the act will amuse the audiences in the smaller houses. P. K.

CASTELLANI

Theatre—Eighty-first St.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Castellani, billed as the Italian grand opera tenor, wears evening clothes throughout and is assisted at the piano by Bianca Rina. He does only three songs, the rest of the time being taken up with two piano solos.

Castellani's voice is of superior quality and he enunciates clearly. He seems to make no effort, however, to win the audience, but bears the manner of doing an unpleasant duty. He should work up his songs more dramatically for vaudeville, as a good voice is not the only essential for success in the two-day.

His manner is also too cold and businesslike. The girl is quite charming in appearance, and plays nicely. The repertoire of songs consists of two Italian opera arias and Tosti's "Good-by." P. K.

GEMS OF ART

Theatre—Proctor's 125th St.
Style—Posing.
Time—Ten minutes.
Setting—Full stage.

Gems of Art is a very pleasing posing turn presented by two girls who offer "Venus de Milo," "The Danaides," "La Petite Venus," "The Huntress," "Power of Harmony," "The Fishermid," "Motherhood," "The Whisper," "Minuet," and for a finish "Columbia." Hardly a waver is noticeable throughout their posing as is customary in the general run of posing turns. In its present spot of closing the show it should be a great success. L. R. G.

NEW ACTS

(Continued from page 9 and on 31)

NEVINS AND ERWOOD

Theatre—Twenty-third St.
Style—Blackface comedy.
Time—Twenty minutes.
Setting—Special in two.

This act carries its own drop, representing an advertising board, in the centre of which is a large white space, used as a screen during the act. The characters are a movie actress and a negro.

The actress wants the negro to play the part of a bear in a feature in which she is to be starred. His duty is to rush from behind a rock and hug her, while her sweetheart shoots him. He accepts and they go out to make the picture. A film is then shown, depicting what happened while the picture was being made. It is funny and caused many laughs. The man in the act has a trick of stuttering, then snapping his fingers over his head, and slapping his leg, in an attempt to recover his speech. He gets a barrel of laughs out of it. The girl does a clog dance in Indian costume and the man does a good acrobatic eccentric clog dance.

The act is a winner and should get bookings. S. K.

LYNNE AND LA RAE

Theatre—Twenty-third St.
Style—Song and patter.
Time—Twelve minutes.
Setting—In one.

C. Frank Lynne and Rubie La Rae have put together an act that, outside of one or two gags, which do not get over, is very good.

They start off with some talk about a lost street and then go into a song in which they harmonize nicely. They waste about three minutes explaining what they're going to do, however, and then go into a line of talk in which the catch line is "slip it to Smith." A few songs, some business, the best of which was the bench bit, a riddle or two and some more gags finish the act. They work well, and, with a change here and there in their routine, should find plenty of bookings waiting for them, as they have talent, and know how to use it.

Miss La Rae might lessen the volume of her voice, as it would make their numbers sound better. S. K.

MORE, LESS AND MORE

Theatre—Twenty-third St.
Style—Comedy acrobats.
Time—Ten minutes.
Setting—One and full stage.

More, Less and More have a very good acrobatic act. It is ideal for an opening position.

They start their turn with one of the men doing an eccentric, acrobatic dance. The other two, one of them a contortionist, then comes on, and the real work begins. They do some of the stunts that are usually done by knock-about acrobatic turns and also introduce several new tricks. The contortionist, mounting a table, does a human crank stunt, assisted by the other two. This was the last trick and put the act over with a bang. The men work well, and, after playing the better small time for a while, should find no trouble in getting big time bookings. S. K.

MME. ALBENA

Theatre—Eighty-first St.
Style—Posing.
Time—Twelve minutes.
Setting—Full stage.

Mme. Albena has a posing act in which she uses a horse and two dogs. The poses are of the conventional type and offer nothing exceptional, although they are done very well. The act is good for a closing spot, being beautifully staged. S. K.

JACK ROSE

Theatre—Twenty-third St.
Style—Singing nut comedian.
Time—Fifteen minutes.
Setting—In one.

Jack Rose is a nut comedian with a pleasing style and a breezy method of putting his songs over that quickly places him on friendly terms with his audience. He has been seen hereabouts in somewhat similar turns to the one he is now offering, for the past two or three years. This experience, gained in his preceding acts, has given him a first rate stage presence and a knack of placing his comedy points in a sure fire way.

The act opens with Rose in the audience. Raymond Walker, who serves as piano accompanist, makes an announcement to the effect that the other half of the act has not arrived, etc. While this seems a bit conventional, it is well worked up. Rose gets down to business the moment he hits the platform, and, after a bit of talk, reels off four or five comedy songs and a line of impromptu patter that stamps him as a quick-witted as well as clever monologist. He gets several well-earned laughs from his so-called changes of costume and, on the whole, works along original lines.

Rose should, however, tone down his voice a trifle while singing. At present he seems to be forcing matters too much when it comes to vocalizing. All things considered, this is a decidedly good act of its kind. H. E.

LA MOUNTE

Theatre—Olympic.
Style—Songs and quick change.
Time—Thirteen minutes.
Setting—Plush drop in one.

La Mounte, a girl, enters through a plush drop and announces that she is a quick change artist and also that the only assistance she has in making her changes is that of her mother whom she brings upon the stage.

She requests that the audience time her in making her changes. A young man alongside of the reviewer attempted it. The girl made her exit, and the young man remarked to his companion, "She's here already, and I haven't even got my watch out."

With each change she sings a number. The first change is from an evening gown to the dress of an Irish colleen. In the second she appears in a beautiful creation of blue and gold, from which she changes to Italian male garb. A few other changes follow, each one as pretty as the other and she does them in a twinkling of an eye. Her singing is exceptionally good.

As a whole, the act should be a hit over the better small time. L. R. G.

MR. AND MRS. VERNON

Theatre—Proctor's 23rd St.
Style—Ventriloquism.
Time—Twelve minutes.
Setting—Full stage.

The man does all the work in this act, the woman performing merely as assistant. He uses seven dummies, in various dress, representing a negro, bellboy, little girl, old woman, etc. He starts with a song by the old woman and then a dialogue between the boy and himself follows. The little girl then sings a song and the others all come in on different phrases. For a finish, Mrs. Vernon comes in and carries off the dummy, while the song is still going on. The voice dies off in the distance.

Vernon does not differentiate his voice sufficiently and occasionally it is hard to know whether he or the dummy is supposed to be talking. He needs to work on this and also should get some new material, as the stuff he uses in place of gags would put even his dummies to sleep. P. K.

ARTHUR WHITELAW

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one.

Whitelaw comes on in an Irish makeup and effervesces mirth from the start. He has a good line of chatter and some jokes that really are new and timely, particularly those dealing with current events. While his voice is only fair, he has a way of putting 'em over that took.

He opens with an Irish song, then follows with a lot of chatter and jokes. Then comes a syncopated comic song and he finishes with a comic character song. The latter went so big that he was compelled to respond repeatedly and add other verses. Finally, he had to admit that he didn't have more of the same sort, but favored with a recitation, a father's advice to his son, which went big.

Whitelaw has a good act which should continue to go great on its present time. T. D. E.

GREENO AND PLATT

Theatre—Proctor's 23d St.
Style—Juggling and tight rope.
Time—Twelve minutes.
Setting—Special full stage.

Two men work this act. They dress in white evening clothes and give a variety of juggling, some of which is new.

They open with one man on the rope with a table and chair. He eats a while and then folds up the furniture so that it turns into a suit case. They go into some hat throwing next, using little cone-shaped hats. Then they juggle plates, canes, etc.

For a finish one gets on the rope and keeps three canes revolving on his head and hands, while the other works underneath with plates. They diversify their work with comedy, such as the iron cigar which won't light, etc.

The act needs to be speeded up a bit, as they put their stuff over too slowly, with this improvement in presentation it will please as an opener on the small time. P. K.

EMMA AND EFFIE ELLIOTT

Theatre—Twenty-third Street.
Style—Songs and dances.
Time—Eighteen minutes.
Setting—Special in one.

Two girls, one dressed as a man, make their appearance in evening clothes before a special gray drop and offer a duet for their opening. Both have a certain amount of French accent in their speech, although they try hard to avoid it.

The next bit is a number describing how men of different nationalities regard the war and is done by the girl in man's clothing. The other girl then puts over a sentimental ballad, after which the drop parts and there is disclosed a naval lieutenant writing to his sweetheart in Japan. The drop rises then, and a special drop is shown depicting a scene in Japan and the meeting between the two lovers. They finish with a duet.

The act should go well over its present time. L. R. G.

JULIA FRARY

Theatre—Proctor's 23rd St.
Style—Singing.
Time—Ten minutes.
Setting—In one.

Julia Frary, in a handsome evening gown of black spangles, sings but four songs, and, in her ten minutes on the stage, creates an impression which lasts. She doesn't work for effects, nor try to get her stuff over by stunts. She has a voice to offer, and she relies on it and her personality to win approval.

There is a refinement in her appearance and manner which strikes the house, the instant she comes on the stage, and wins her the respect and attention at starting which is later justified by her talents. She will not be doing three shows a day for very long. P. K.

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Direction—ROSE & CURTIS

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SEYMOUR and FENTON
TWO GIRLS AND THE PIANO DIRECTION—TOM CURRAN

MacKinnon Twins and La Coste
SINGING AND PIANO—IN VAUDEVILLE

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Evelyn Nesbit and Co.—Three Dooleys—Lady Aberdeen and Co.—Little Billy—Van and Schenck—The Duttons—Three to come.
Riverside—Bradley and Ardine—Frank Westphal—Courtney Sisters—Swan and Mack—Sophie Tucker and Co.—De Leon and Davies—Annette Kellermann.
Colonial—Bert Fitzgerald—Misses Chalfonte—Mollie King—"Camouflage"—Dainty Marie—Jas. Lucas and Co.—Potter and Hartwell—Lydell and Higgins.
Alhambra—Ferry—Santos and Hayes—Lloyd and Wells—Jas. J. Morton—"On the High Seas"—B. & H. Gordon—Mack and Walker—Kenny and Nobody.
Royal—Millership—Gerrard Co.—Hunting and Frances—"Wigley Installments"—Ryan and Lee—"Submarine F. T."—Fonsello Sisters—Eddie Miller Duo—"Girl in the Moon."

BROOKLYN.

DuSwick—W. J. Riley—Moss and Frye—Richard and Kyle—J. & C. Williams—DeHaven and Parker—Laura Burt and Co.—J. & B. Thornton—"Bandbox Revue"—Juliette.
Orpheum—Jack Wilson and Co.—Blanche Ring—Prosper and Maret—Booney and Bent Co.—Ford Sisters—Moon and Morris—Larry Reilly and Co.—Adeline Francis.

BOSTON, MASS.

Keith's—Juno Salmo—John and Winnie Hennings—Emmy's Pets—Josie Heather and Co.

BALTIMORE, MD.

Maryland—Lloyd and Wells—F. & L. Busch—Fox and Ward—Gilbert and Freidland.

BUFFALO, N. Y.

Keith's—Mr. & Mrs. Jimmie Barry—Walter Brower—Frances Kennedy—Samson and DeLisle—Hicksmith Sisters—Julian Eltinge—Bessie Clayton et al.

CINCINNATI, OHIO.

Keith's—Six American Dancers—Stella Mayhew—Jennie Middleton—Al and Fannie Steadman—Milt Collins—"Motor Boating."

COLUMBUS, OHIO.

Keith's—Adelaide and Hughes—O'Neill and Walmsley—Walter Weems—McMahon and Chappelle—Darras Bros.—Rockwell and Wood.

CLEVELAND, OHIO.

Keith's—Bath Bros.—Harry Cooper Co.—Nonette—Jos. Browning—Mrs. Gene Hughes Co.—Edwards' Song Revue—McMahon, Diamond and Chaplow.

DETROIT, MICH.

Miles—Primrose Four—David Sapirstein—Fern and Davis—Brendal and Burt.

DAYTON, OHIO.

Keith's—"Forest Fire"—Mankichi Troupe—Rudloff—Duffy and Inglis—Raymond and O'Connor—Bennett and Richardson.

GRAND RAPIDS, MICH.

Keith's—Seven Brooks—Juliette Dika—McIntyre and Heath—Ed. Marshall—Brennan and Anderson—Henshaw and Avey.

INDIANAPOLIS, IND.

Keith's—Lyons and Yosco—Margaret Farrell—Harry L. Mason—"Somewhere in Mexico"—"Hit the Trail"—Three Jahns—Wm. Ebs and Co.

LOUISVILLE, KY.

Keith's—Alex. O'Neill and Sexton—Wilfred Clark and Co.—Carrie DeMar and Co.—Abbott and White—Sylvia Clark.

MONTREAL, CAN.

Keith's—Will Ward and Girls—Gould and Lewis—Ray Samuels—Mme. Cronin and Co.—Bert Melrose—Mason, Keeler and Co.

PHILADELPHIA, PA.

Keith's—Imhoff, Conn and Corrine—Dorothy Granville and Co.—Eva Tanguay—Jes De Kos Troupe—Bert Hanlon—Marie Lo—Rose and Noon—Drew and Wallace—J. & E. Dooley.

PROVIDENCE, R. I.

Keith's—Jas. Watts and Co.—Hallen and Hunter—Three Chums—Harry Ellis—Hobart Bosworth and Co.—"Ragtime Dining Car"—Black and White—The Flemmings.

PITTSBURGH, PA.

Keith's—Pink's Mules—Lambert and Ball—Bon-tres of Old Empires—Dorothy Brenner.

ROCHESTER, N. Y.

Keith's—Chas. Irwin—Swor and Avey—Adair and Adelphi—T. Kosloff and Co.—Pislot and Schofield—Loyal's Dogs—Haviland and Thornton.

TORONTO, CAN.

Keith's—Maleta Bonconi—Valeska Suratt—Whit-fing and Burt—Beaumont and Arnold—Gordon and Rica.

TOLEDO, OHIO.

Keith's—Hallen and Fuller—Bell and Eva—McKay and Ardine—"Somewhere in France"—Four Har-mony Kings—Milton Delong Sisters.

WASHINGTON, D. C.

Keith's—Dooley and Sales—Gladys Hanson—Rock and Vincent—Elsa Ruegge—Maxie King and Co.—"Rubeville."

YOUNGSTOWN, OHIO.

Keith's—Mark's Lions—Helen Trix and Josephine—Ed. Morton—Nedlin Watts and Co.—Rome and Cox.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Betty Bond—Clark and Hamilton—Ten-nessae Ten—Fanchon and Marco—Wellington Cross—Lightners and Alexander—Rae E. Ball—Herman and Shirley.
Palace—Trixie Friganza and Co.—Cameron Sisters—Le Grohs—Harriet Rempel and Co.—Thos. Swift

& Kelly—Lewis and White—Lydia Barry—Gaud-smiths.

CALGARY, CAN.

Orpheum—The Morgan Dancers—McCarthy and Bradford—Yates and Reed—Burley and Burley—Three Natalie Sisters—Harry De Koe—Tarzan.

DENVER, COLO.

Orpheum—Four Marx Bros.—Valbova's Gypsies—"The Propville Recruit"—Ruth Royle—Apdale's Animals—Roubie Sims—Moore and Haager.

DES MOINES, IOWA.

Orpheum—"The Naughty Princess"—Holt and Rosedale—Rice and Werner—Mack and Earl—King and Harvey—Boyar Troupe—Frank Crumit.

DULUTH, MINN.

Orpheum—"For Pity's Sake"—Dahl and Gillen—Harry Von Fossen—Edwin George—Margaret Ed-wards—Tyler and St. Claire—Grace De Mer.

KANSAS CITY, MO.

Orpheum—Sallie Fisher and Co.—Oliver—Bailey and Cowan—Cole, Russell and Davis—Robins—"Five of Clubs"—Claude M. Rodee and Co.—Avon Comedy Four.

LOS ANGELES, CAL.

Orpheum—Cressy and Dayne—Morton and Glass—Harry Gilfoil—Al Shayne—Santi and Co.—Stuart Barnes—Hyams and McIntyre.

LINCOLN, NEB.

Orpheum—Alan Brooks—Bernie and Baker—Booth-by and Everless—Comfort and King—Selma Braats—Parker Bros.—Lester Sheehan and Regay.

MINNEAPOLIS, MINN.

Orpheum—Frital Scheff—Toney and Norman—Alaska Trio—Anna Chandler—Hudler Stein and Phillips—Capes and Snow—Harry Green and Co.

MILWAUKEE, WIS.

Orpheum—Lady Duff Gordon—Misses Campbell—Tina Lerner—Connelly and Craven—Stanley and Barnes—Le Maire and Gallagher—Joe Jackson.

MEMPHIS, TENN.

Orpheum—Mme. Sarah Bernhardt—Milo—Yvette Saranoff—Fern, Bigelow and Mehan.

NEW ORLEANS, LA.

Orpheum—Lucille Cavanaugh and Co.—"The Night Boat"—James H. Cullen—Burt and Johnson and Co.—Joe Towle—Bissett and Scott—Heras and Preston.

OMAHA, NEB.

Orpheum—Jos. Howard's Revue—Bessie Rempel and Co.—Kanasawa Japs—Doc O'Neill—Jordan Girls—Ruth Osborne—Montgomery and Henry.

OAKLAND, CAL.

Orpheum—Gertrude Hoffman—Will Oakland and Co.—Kelly and Galvin—Leo Beers—Regal and Benner.

PORTLAND, ORE.

Orpheum—Kalmier and Brown—"Corner Store"—Poster, Ball and Co.—Franklin—Three Weber Girls—Allan Shaw—Marion Harris.

ST. PAUL, MINN.

Orpheum—Ruth St. Denis—Bert Swor—Herbert Clifton and Co.—Laura Hoffman—The Le Volos—Vercel and Vercel—Constance Crawley and Co.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Cecil Dean and Cleo Mayfield—Harry Holman and Co.—McDonald and Rowland—Harry and Etta Conley—Cycling Brunettes—Alfred Latell and Co.—Kerr and Weston.

SALT LAKE CITY, UTAH.

Orpheum—Carus and Comer—Ziegler Sisters and Kentucky—Scarploff and Varvara—Reynolds and White—Altruem—Stan Stanley and Co.—Bernard and Janis.

SAN FRANCISCO, CAL.

Orpheum—"Vanity Fair"—Basil and Allen—Sarah Padden and Co.—Phina and Co.—Hal and Ernie Stanton—Hanlon and Clifton—Colour Gems—Nellie Nichols—J. O. Nugent and Co.

SEATTLE, WASH.

Orpheum—Blossom Seeley and Co.—Varden and Perry—Hatos Kitamura Trio—"In the Dark"—Reed and Wright Girls—Lucille and Cockle—Capt. An-son and Daughters.

SPOKANE, WASH.

Orpheum—Leona La Mar—Count Perrone and Trixie—Loney Haskell—Dugan and Raymond—Tasmanian Trio—Brodean and Silvermoon—"Exemption."

ST. LOUIS, MO.

Orpheum—Julian Eltinge—Conroy and Lematre—Claude and Fannie Usher—Cartmell and Harris—Harold Dukane—Betty Bond—Herbert's Dogs.

VANCOUVER, CAN.

Orpheum—George Damerall and Co.—Wheeler and Moran—Cooper and Robinson—Haruko Onuki—La-zier Worth and Co.—Oaks and Delour—"In the Zone."

WINNIPEG, CAN.

Orpheum—Elizabeth Murray—Billy Reeves and Co.—Four Haley Sisters—Bronson and Baldwin—Helen Savage and Co.—Gwen Lewis—Jack Clifford and Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—The Cromwells—Con-way and Fields—McKay's Scotch Revue—Norton and Norton—Morgan and Grey—Goldsmith and Lewis—Kremka Bros. (Last Half)—Parise Duo—Burns and Foran—Brown and Barrows—Walton and Gilmore—Hazel Kirke Five—Arthur Turrell—"When We Grow Up"—Alvin and Williams.
Boulevard (First Half)—Reed St. John Trio—Brown and Barrows—Murray Bennett—Francis Morey and Co.—Martini and Fabrin. (Last Half)—Rinns and Burt—Weiser and Reiser—Maud Durand and Co.—O'Connor and Dixon—"Les Aristocrats."
Avenue B (First Half)—Sherman, Van and Hyman—Dancing Kennedys. (Last Half)—"Regular Business Man"—Gorman Bros.—DeLesso Troupe—Greely Square (First Half)—Burns and Foran.
(Continued on pages 26, 27 and 28.)

Return to New York after a year's successful tour of the United and Orpheum Circuits.

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"THE MARY GARDEN OF VAUDEVILLE"

and

HER FIVE KINGS OF SYNCOPATION

Direction—Max Hart

At B. F. Keith's Riverside Theatre Next Week,
March 18.

A friendly suggestion to music publishers, and to my fellow workers in the fields of comedy and song.

I am not using any war songs or so-called patriotic numbers.

I am a comedienne and a vaudeville entertainer. I feel that the public is as patriotic as I am—with all that I have contributed to every fund I know of and personally raised more than \$10,000 for the soldiers' smoke drive—and that the good people of the United States do not look to a singer of ballads and comedy songs to either inspire their patriotism or teach them to be good Americans.

And I will not take advantage of their natural patriotic fervor to get applause or attention or seek favor because I touch on topics that they must applaud irrespective of my merits.

I believe in acts of serious nature, elocutionists, dramatic stars and the like using war material if they choose, because it is the big subject of the day and is the natural one to stir poetry or drama.

But I cannot see the art or consistency in comedy performers inserting war songs just to get into the grace of audiences who pay to be amused, and I regard them as a type of profiteers who seek to exploit an unusual and deplorable situation to their own advantage. Least of all do I approve of the so-called "comedy war songs." I cannot see any comedy in the horrible war which is sending our boys to battle and which has plunged humanity into an ocean of blood.

THEREFORE,

I request publishers to cease sending me war songs—they are not for my style of work, anyway not for my idea of respect for those stricken by this catastrophe.

If I take any new songs they must be *Natural Hits* on their own merits.



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DRAMATIC AND MUSICAL

Adams, Maude—Majestic, Buffalo, N. Y., March 14-16.
 "Among Those Present"—Blackstone, Chicago, 11-23.
 "Blind Youth"—Garrick, Philadelphia, 11-16.
 "Business Before Pleasure"—Eltinge, N. Y., indef.
 Barrymore, Ethel—Empire, N. Y., indef.
 "Brat, The"—Standard, New York, 11-16.
 "Cohan Revue, 1918"—New Amsterdam, New York, indef.
 "Cheer Up"—Hippodrome, indef.
 "Chu Chin Chow"—Century, N. Y., indef.
 "Cure for Curables"—39th St., N. Y., indef.
 "Cheating Cheaters"—Colonial, Chicago, 11-16.
 "Copperhead, The"—Shubert, N. Y., indef.
 "Country Cousin"—Standard, N. Y., 11-16.
 "Dangerous Girl, A"—Pittsburgh, Pa., 4-9.
 "Daughter of the Sun"—Cleveland, O., 4-9.
 Daly, Arnold—Hudson, N. Y., indef.
 "Eyes of Youth"—Maxine Elliott's Theatre, indef.
 "Everywoman"—Guthrie, Okla., 13; Ponco City, 14; Tulsa, 15; Cushing, 16; McAlester, 18; Muskogee, 19.
 "Friendly Enemies"—Wood's, Chicago, indef.
 "Follow the Girl"—44th St. Roof, N. Y., 11-16.
 "Fancy Free"—Garrick, Chicago, indef.
 "Flo-Flo"—Cort, N. Y., indef.
 "Gypsy Trail, The"—Plymouth, N. Y., 4-9.
 "Going Up"—Liberty, N. Y., indef.
 "Girl O' Mine"—Bljoun, N. Y., indef.
 "Girl from Broadway"—Silver Harbor, Ont., 13; Port Arthur, 14; Ft. William, 15; Kakabeka Falls, 16; Mattawin, 18; Kawene, 20.
 "Garden of Allah"—M. O. H., N. Y., 11-23.
 "Gay Lord Quix"—Princess, Chicago, indef.
 "Hans & Fritz"—Youngstown, Ohio, 11-16.
 "Happiness"—Criterion, N. Y., indef.
 "Human Soul, The"—Salt Lake City, Utah, 11-16.
 "Have a Heart"—Memphis, Tenn., 13-14; Hot Springs, Ark., 15; Little Rock, 16; Ft. Smith, 18; Texarkana, 19.
 "Her Country"—Punch & Judy, N. Y., indef.
 Hamilton, Hollis—Boston, indef.
 "Jack o' Lantern"—Globe, N. Y., indef.
 "Katinka"—Chestnut St. Opera House, Philadelphia, indef.
 "Lombardi, Ltd."—Morosco, N. Y., indef.
 "Little Time"—Cohan's Grand, Chicago, indef.
 "Little Teacher, The"—Playhouse, N. Y., indef.
 "Leave It to Jane"—La Salle, Chicago, indef.
 "Love Mill"—48th St., N. Y., indef.
 "Let's Go"—Fulton, N. Y., indef.
 "Land of Joy"—Forrest, Phila., indef.
 "Lord Lady Alky"—Lyric, Phila., 11-23.
 "Maytime"—Studebaker, Chicago, indef.
 Mantell, Robt., Co.—Salt Lake City, Utah, 11-16.
 "Man Who Stayed at Home"—Playhouse, Chicago, indef.
 "Man Who Came Back"—Plymouth, Boston, indef.
 "Madonna"—44th St., N. Y., indef.
 "Madonna of the Future"—Broadhurst, N. Y., 11-16.
 "Music Master"—Powers, Chicago, indef.
 "Man Who Came Back"—Adelphi, Phila., indef.
 Masks, The—Lexington, N. Y., indef.
 "Naughty Wife, The"—Cort, Chicago, indef.
 "One Girl's Experience"—Berwick, Pa., 13; Sunbury, 14; Harrisburg, 15; Mt. Carmel, 16; Shomokin, 18; Lansford, 19.
 "Oh, Lady, Lady"—Princess, N. Y., indef.
 "Naughty Wife, The"—Cort, Chicago, indef.
 "Oh, Boy"—Casino, N. Y., indef.
 "Once Upon a Time"—Olympic, Chicago, 11-23.
 "Oh Look"—Vanderbilt, N. Y., indef.
 Ott, Bob & Co.—Derby, Conn., 11-16.
 "Parlor, Bedroom and Bath"—Republic, N. Y., indef.
 "Polly With a Past"—Belasco, N. Y., indef.
 "Pom-Pom"—Princess, Toronto, Ont., Can., 11-16; Peterboro, 18; Kingston, 19.
 "Potash and Perlmutter"—Park Sq., Boston, 11-16.
 "Rambler Rose" (Chas. Frohman, mgr.)—Illinois, Chicago, 11-23.
 "Rainbow Girl, The"—Colonial, Boston, indef.
 Skinner, Otis (Chas. Frohman, mgr.)—Columbia, San Francisco, Cal., 11-23.
 "Success"—Harris, N. Y., indef.
 "Successful Calamity, A"—Wilbur, Boston, indef.
 "Seventeen"—Booth, N. Y., indef.
 "Sinbad"—Winter Garden, N. Y., indef.
 "Seven Day Leave"—Park, N. Y., indef.
 "Sick-A-Bed"—Gayety, N. Y., indef.
 "Service"—Tremont, Boston, 11-16.
 "Squab Farm"—Bljoun, N. Y., indef.
 "Tailor Made Man"—Cohan & Harris, N. Y., indef.
 "Tiger Rose"—Lyceum, N. Y., indef.
 "Toot-Toot"—Cohan, N. Y., indef.
 "Very Idea, The"—Shubert, Boston, indef.
 Washington Sq. Players—Comedy, N. Y., indef.
 "Why Marry?"—Astor, N. Y., indef.
 Wilson, Al H.—Ottawa, Ont., 13; Belleville, 14; Peterboro, 15; Galt, 16.
 "Wild Duck, The"—Plymouth, N. Y., indef.
 "Yes or No"—Longacre, N. Y., indef.
 "Midnight Frollic"—New Amsterdam Roof, N. Y., indef.

ARMY CAMP CIRCUIT (Week of March 18th)

Camp Custer (E. W. Fuller, mgr.)—Vaudeville.
 Camp Devens (Maurice Greet, mgr.)—"Fair and Warmer."
 Camp Dix (W. O. Wheeler, mgr.)—"There She Goes."
 Camp Gordon (Percy Wendon, mgr.)—"Flora Pell."
 Camp Lee (C. D. Jacobson, mgr.)—"Million Dollar Doll."
 Camp Mutt and Jeff.

ROUTE LIST

Camp Meade (Charles E. Barton, mgr.)—Mutt and Jeff—"There She Goes."
 Camp Pike (H. H. Winchell, mgr.)—"Stop, Look, Listen"—"Princess Pat."
 Camp Sherman (Frank J. Lee, mgr.)—"Nothing But the Truth"—"Beauty Shop."
 Camp Sheridan (Gen. C. S. Zimmerman, mgr.)—"Princess Pat"—"Stop, Look, Listen."
 Camp Taylor (Charles Scott, mgr.)—"The Liberty Comedy Co."
 Camp Upton (George H. Miller, mgr.)—"Turn to the Right."

INTERNATIONAL CIRCUIT

For Week Beginning March 17

"Bringing Up Father"—St. Louis.
 "Dark Town Follies"—Cleveland.
 "Mutt & Jeff"—Indianapolis.
 Rice's, Dan, Circus—National, Chicago.
 "Smarter Set, The"—Omaha, 17-20.
 "Ten Nights in a Bar Room"—Pittsburgh.
 Thurston, the Magician—Toronto, Ont.
 Wilson, A. C. H.—Detroit.

STOCK

Auditorium Players—Malden, Mass., indef.
 Alcazar Players—San Francisco, indef.
 Appell Stock Co.—Orpheum, York, Pa., indef.
 Alba Players—New Empire, Montreal, Can.
 Baker Stock Co.—Portland, Ore., indef.
 Ball, Jack, Stock Co.—Steubenville, O., indef.
 Bunting Emma, Stock Company—Savoy, Ft. Worth, Tex.
 Bishop Players—Oakland, Cal., indef.
 Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
 Burke Melville Stock Co.—Academy Northampton, Mass.
 Cooper Baird Co.—Zanesville, O., indef.
 Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
 Comican Players—Bayonne, N. J., indef.
 Cutter Stock Co.—Corning, N. Y., 11-16.
 Coal Stock Co.—Music Hall, Akron, O.
 Corson Stock Co.—Chester Playhouse, Chester, Pa.
 Crescent Players—Crescent, Brooklyn, N. Y., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
 Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
 Dubinsky Bros.—St. Joseph, Mo., indef.
 Day, Elizabeth, Players—Sharon, Pa., indef.
 Emerson Players—Lawrence, Mass., indef.
 Elbert & Getchell Stock—Des Moines, Ia., indef.
 Fleider, Frank, Stock—Mozart, Elmira, N. Y., indef.
 Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Glaser, Vaughn Stock—Detroit, Mich., indef.
 Guy Stock Co.—Jefferson, Auburn, N. Y.
 Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
 Jewett, Henry, Players—Copley, Boston, indef.
 Katzes, Harry, Stock—Salem, Mass., indef.
 Krueger, M. P.—Wilkes-Barre, Pa., indef.
 Keith Stock—Providence, R. I.
 Keith Stock—Hudson, Union Hill, N. J.
 La Salle, Stock—Orpheum, Phila., indef.
 Lewis, Jack N., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
 Liberty Players—Strand, San Diego, Cal.
 Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
 Levy, Robt.—Washington, D. C., indef.
 Levy, Robt.—Lafayette, N. Y., indef.
 Leyenthal, J., Stock Co.—Strand, Hoboken, N. J.
 Liberty Stock Co.—Ridgefield Park, N. J., indef.
 Moses & Johnson Stock—Paterson, N. J., indef.
 Morosco Stock—Los Angeles, indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
 Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
 Niggemeyer, C. A.—Minneapolis, Minn., indef.
 O'Hara-Warren-Hathaway—Brooklyn, indef.
 Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
 Oliver, Otis, Players (Otis, Oliver, mgr.)—Wichita, Kan., indef.
 Oliver, Otis, Players—Springfield, Ill., indef.
 Poll Stock—Bridgeport, Conn.
 Poll Stock—Poll's Hartford, Conn., indef.
 Poll Stock—New Haven, Conn., indef.
 Phelan, E. V.—Auditorium, Lynn, Mass., indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Pitt, Chas. D., Stock Co.—Reading, Pa.
 Peck, Geo.—Opera House, Rockford, Ill.
 Shubert Stock—Shubert, St. Paul, Minn., indef.
 Somerville, Theatre Players—Somerville, Mass., indef.
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
 Sites-Emerson Co.—Lowell, Mass., indef.
 Sites-Emerson Co.—Haverhill, Mass., indef.
 Sned-E-Kerr Co.—Salem, Ore., indef.
 Sutphen, C. J., Stock Co.—Boyd's Omaha, Neb.
 Shannon-Harry, Stock Co.—Marietta, O., 11-16.
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.
 Wilkes Players—Wilkes, Salt Lake City, indef.
 Wilkes Players—Seattle, Wash., indef.
 Wilson, Tom—Morgan, Grand, Sharon, Pa.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
 Woodward Stock Co.—Denham, Denver, Col.
 Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.

Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
 Walsh Stock Co.—Majestic, Providence, R. I.
 Wigwam Stock Co.—Wigwam, San Francisco, indef.
 Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., indef.

BURLESQUE

Columbia Wheel

Al. Reeves—Empire, Brooklyn, 11-16; Park, Bridgeport, 21-23.
 Ben Welch—Grand, Hartford, Ct., 11-16; Jacques, Waterbury, Ct., 18-23.
 Best Show in Town—Empire, Brooklyn, 18-23.
 Bowery—Gayety, Detroit, 11-16; Gayety, Toronto, Ont., 18-23.
 Burlesque Revue—Gayety, Toronto, 11-16; Gayety, Buffalo, 18-23.
 Burlesque Wonder Show—Gayety, Buffalo, 11-16; Corinthian, Rochester, 18-23.
 Bon Tons—Gayety, St. Louis, 11-16; Columbia, Chicago, 18-23.
 Behman Show—Gayety, Pittsburgh, 11-16; Star, Cleveland, 18-23.
 Broadway Follies—Casino, Philadelphia, 11-16; Hurlitz & Seamon's, New York, 18-23.
 Bostonians—Majestic, Jersey City, 11-16; People's, Philadelphia, 18-23.
 Follies of the Day—Olympic, Cincinnati, 11-16; Star and Garter, Chicago, 18-23.
 Golden Crooks—Hurlitz & Seamon's, New York, 11-16; open, 18-23; Orpheum, Paterson, 25-30.
 Hello American—Park, Bridgeport, 14-16; Colonial, Providence, R. I., 18-23.
 Harry Hastings—Berchel, Des Moines, Iowa, 10-14; Gayety, Omaha, Neb., 16-22.
 Hip, Hip, Hoorah—Peoples, Philadelphia, 11-16; Palace, Baltimore, 18-23.
 Howe, Sam—Empire, Toledo, 11-16; Lyric, Dayton, O., 18-23.
 Irwin's Big Show—Gayety, Kansas City, 11-16; Gayety, St. Louis, 18-23.
 Liberty Girls—Columbia, Chicago, 11-16; Berchel, Des Moines, Iowa, 17-21.
 Majestic—Columbia, New York, 11-16; Casino, Brooklyn, 18-23.
 Merry Rounders—Empire, Albany, 11-16; Gayety, Boston, 18-23.
 Million & Dolls—Empire, Newark, N. J., 11-16; Casino, Philadelphia, 18-23.
 Mollie Williams—Gayety, Omaha, Neb., 11-16; Gayety, Kansas City, 18-23.
 Marion's, Dave—Casino, Boston, 11-16; Columbia, New York, 18-23.
 Maids of America—Bastable, Syracuse, 11-13; Lumber, Utica, 14-16; Gayety, Montreal, Can., 18-23.
 Oh, Girl—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.
 Puss Puss—Gayety, Boston, 11-16; Grand, Hartford, Ct., 18-23.
 Roseland Girls—Casino, Brooklyn, 11-16; Empire, Newark, N. J., 18-23.
 Rose Sydel's—Cohan's Newburgh, 14-16; Miner's Bronx, New York, 18-23.
 Step Lively—Gayety, Washington, D. C., 11-16; Gayety, Pittsburgh, 18-23.
 Star and Garter—Lyric, Dayton, O., 11-16; Olympic, Cincinnati, 18-23.
 Sporting Widows—Star and Garter, Chicago, 11-16; Gayety, Detroit, 18-23.
 Social Maids—Gayety, Montreal, Can., 11-16; Empire, Albany, N. Y., 18-23.
 Sight Seers—Colonial, Providence, 11-16; Casino, Boston, 18-23.
 Sam Sidman—Miner's Bronx, New York, 11-16; Empire, Brooklyn, 18-23.
 Spiegel's Review—Corinthian, Rochester, 11-16; Bastable, Syracuse, N. Y., 18-20; Lumber, Utica, 21-23.
 Some Show—Star, Cleveland, O., 11-16; Empire, Toledo, O., 18-23.
 Twentieth Century Maids—Jacques, Waterbury, Ct., 11-16; Cohan's, Newburgh, N. Y., 21-23.
 Watson's Beef Trust—Orpheum, Paterson, 11-16; Majestic, Jersey City, 18-23.

American Wheel

American—Victoria, Pittsburg, 11-16; Penn Circuit, 18-23.
 Army and Navy Girls—Star, St. Paul, 11-16; open, 18-23; Century, Kansas City, 25-30.
 Aviators—Star, Brooklyn, 11-16; Gayety, Brooklyn, 18-23.
 Auto Girls—Cadillac, Detroit, 11-16; Gayety, Chicago, 18-23.
 Broadway Belles—Englewood, Chicago, 11-16; Empire, Chicago, 18-23.
 Biff, Bing, Bang—Lynn, Mass., 11-13; Worcester, 14-16; Olympic, New York, 18-23.
 Cabaret Girls—Century, Kansas City, 11-16; Standard, St. Louis, 18-23.
 Charming Widows—Gayety, Milwaukee, 11-16; Gayety, Minneapolis, 18-23.
 Darlings of Paris—Wilkes-Barre, 13-16; Empire, Hoboken, 18-23.
 Follies of Pleasure—Open, 11-16; Century, Kansas City, 18-23.
 Forty Thieves—Majestic, Scranton, 11-16; Binghamton, 18; Oswego, 19; Oneida, 20; Niagara Falls, 21-23.
 French Follies—Standard, St. Louis, 11-16; Englewood, Chicago, 18-23.
 Gay Morning Glories—Penn Circuit, 11-16; Wrightstown, N. J., 20-23.
 Grown Up Babies—Hudson, Schenectady, 14-16; Holyoke, Mass., 18-20; Springfield, 21-23.
 Girls from Follies—Wrightstown, N. J., 13-16; Gayety, Baltimore, 18-23.
 Girls from Joyland—Newcastle, 13; Youngstown, 14-16; Victoria, Pittsburgh, 18-23.
 Girls from Happyland—Gayety, Philadelphia, 11-16; Majestic, Scranton, Pa., 18-23.
 Hello Girls—Gayety, Minneapolis, 11-16; Star, St. Paul, 18-23.

Innocent Maids—Open, 11-16; Lyceum, Columbus, 18-23.
 Jolly Girls—Garden, Buffalo, 11-16; Star, Toronto, Ont., 18-23.
 Lido Lifters—Gayety, Brooklyn, 11-16; Hudson, Schenectady, N. Y., 21-23.
 Lady Buccaneers—Olympic, New York, 11-16; Gayety, Philadelphia, 18-23.
 Mischief Makers—Majestic, Indianapolis, 11-16; Terre Haute, 17; open, 18-23; Lyceum, Columbus, 25-30.
 Military Maids—Howard, Boston, 11-16; Lynn, Mass., 18-20; Worcester, 21-23.
 Monte Carlo Girls—Empire, Chicago, 11-16; Ft. Wayne, 17; Majestic, Indianapolis, 18-23.
 Mille-a-Minute Girls—Star, Toronto, Ont., 11-16; Savoy, Hamilton, Ont., 18-23.
 Orientals—Gayety, Baltimore, 11-16; Trocadero, Philadelphia, 18-23.
 Pacemakers—Gayety, Chicago, 11-16; Gayety, Milwaukee, 18-23.
 Pat White—Holyoke, Mass., 11-13; Springfield, 14-16; Howard, Boston, 18-23.
 Parisian Follies—Niagara Falls, 14-16; Garden, Buffalo, 18-23.
 Review of 1918—Savoy, Hamilton, Ont., 11-16; Cadillac, Detroit, 18-23.
 Record Breakers—Akron, 14-16; Empire, Cleveland, 18-23.
 Social Follies—Lyceum, Columbus, O., 11-16; Akron, O., 24-26.
 Some Babies—Empire, Cleveland, 11-16; Erie, Pa., 18; Oil City, 19; Newcastle, 20; Youngstown, O., 21-23.
 Speedway Girls—Empire, Hoboken, 11-16; Star, Brooklyn, 18-23.
 Tempters—Trocadero, Philadelphia, 11-16; South Bethlehem, Pa., 18; Easton, 19; Wilkes-Barre, 20-23.

Penn Circuit

Monday—McKeesport, Pa.
 Tuesday—Johnstown, Pa.
 Wednesday—Allentown, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

TABLOIDS

"American Maid"—Hone, Ia., 11-16.
 "Kett's Musical Comedy Revue"—Orpheum, Grand Rapids, Mich., indef.
 Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
 Rose City Musical Stock—Kempner, Little Rock, Ark., indef.
 Zarrow's "American Girls"—Alliance, O., 11-16.
 Zarrow's "Little Bluebirds"—Appolo, Pa., 11-16.
 Zarrow's "Zig Zag Town Girls"—Corry, Pa., 11-16.
 Zarrow's "English Daisies"—Portsmouth, 11-16.
 Zarrow's "Variety Revue"—New Castle, Pa., 11-18.

MISCELLANEOUS

New Christy Hippodrome Shows—Laredo, Tex., 13-15; Gotta, Tex., 16-20.

MINSTRELS

Fields, Al G., Minstrels—Sedalia, Mo., 13; Springfield, 14-15; Joplin, 16-17; Parsons, Kan., 18.
 Hill's Guss, Minstrels—Detroit, Mich., 11-16; Battle Creek, 17; Lansing, 18; Flint, 19.
 O'Brien, Nell, Minstrels—Anniston, Ala., 13; Gadsden, 14; Rome, Ga., 15; Chattanooga, Tenn., 16; Athens, Ga., 18; Augusta, 19.

It's a Wise Boy who knows his own father.

RAYMO

is wise.

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With Girls from Happyland

HAPPY SOUBRETTE
Fourth Season with Hurtig & Seamon

MAY BERNHARDT AND MACK WILLIE

With Chas. Robinson's Parisian Flirts

Vaudeville This Summer

"OH, PLEASE"

LOUISE HARTMAN

PRIMA DONNA

ROSE SYDELL'S LONDON BELLES

BILLY WANDAS

CHARACTERS

Direction, ROEHM & RICHARDS

YOU KNOW ME

FRANCIS T. REYNOLDS

Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

BEN HOWARD

The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with
BIFF, BING, BANG

WILLIAM DAVIS

A Straight Man with Every Qualification—Jolly Girls Co.
DIRECTION—ROEHM AND RICHARDS

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THE SWEET YODLER—HELLO GIRLS OFFERS INVITED FOR NEXT SEASON



FRED C. HACKETT

Featured Comedian—Lady Buccaneers
SECOND SEASON

JIM McCAULEY

CHARACTERS

BARNEY GERARD'S FOLLIES OF THE DAY

JACK CALLAHAN

Eccentric Characters. With "Grown Up Babies." Doing Well.

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PRIMA DONNA

BROADWAY BELLES

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S REVIEW 1918

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PRIMA DONNA

INGENUE

National Winter Garden Stock.

LEE HICKMAN

TRAMP COMIC
Management HURTIG AND SEAMON

RUBY GREY

100% SOUBRETTE
Restored to health and ready for season 1918-19

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

BOB MURPHY

Master of Ceremonies with Puss Puss Company

AL MARTIN AND LEE LOTTIE

FEATURED COMEDIAN

INGENUE

MAURICE JACOBS' JOLLY GIRLS—1917-18-19-20

WATCH HIM GROW

BUD WALKER

Singing, Dancing and Whistling Juvenile Just Arrived with Ben Welch Show
DIRECTION—ROEHM AND RICHARDS

JIM BARTON

FEATURED COMEDIAN

20th Century Maids

TILLIE BARTON

INGENUE

Seasons 1917-18-19

KITTY MADISON

Just Out of Vaudeville

Now Soubrette with Hip Hip Hooray Girls

CAROLINE WARNER

SOUBRETTE

MAURICE WAINSTOCK'S MILITARY MAIDS

HARRY (Hicky) LeVAN

DIXON'S REVUE OF 1911-12-13-14-15-16-17-18

GRACE HARVARD

PRIMA DONNA

Signed with Jas. E. Cooper 1918-19-20-21.

"BIFF-BING-BANG"

FRANK E. HANSCOM

JUVENILE AND CHARACTERS

LADY BUCCANEERS

HARRY

LOUISE

MEYERS and WRIGHT

Straight

The Soubrette Without a Wiggle

WITH GROWN UP BABIES

PROMOTED

HAZELLE LORRAINE

EFFERVESCING INGENUE

With Harry Hastings' Big Show—With Dan Coleman

DIXIE DIXON

SOUBRETTE

B. F. KAHN'S UNION SQUARE STOCK

BELLE COSTELLO

INGENUE

BEN KAHN'S FOLLIES COMPANY

ERNEST (Lively) SCHROEDER

Six Feet of Versatile Comedy

With Monte Carlo Girls

GRACE PALMER and WEST

PRIMA DONNA

INGENUE

LILLIAN

GROWN UP BABIES

HARRY BENTLEY

FEATURED COMEDIAN

WITH BILLY K. WELLS

MILE-A-MINUTE GIRLS

BOBBY NUGENT

CO-FEATURED—MILITARY MAIDS

DIRECTION—ROEHM AND RICHARDS

BURLESQUE NEWS

(Continued from page 15)

IRWIN'S MAJESTICS
SUSTAIN REPUTATION
AS A PRODUCTION

With an exceptionally strong cast of principals, headed by Florence Bennett, Fred Irwin brought his reconstructed "Majestics" to the Columbia, New York, with the Irwin stamp of Class.

The comedy element is prominent throughout the entire performance, with Roscoe Ails, a funmaker of unique method and never failing resources, whose comical struts, slides, falls, speech and style furnish sure-fire laughing material.

Doc Dell is another comedian with pliable features and limbs, his grotesque dancing and funny make-up, and he works well in conjunction with Ails, also singly, and in his specialty and in comedy bits with the other principals.

Then there is Lyle La Pine, a strong comedy factor, and individual in work, who could also comedy any show singly, yet fits in well with the other comedians on the bill.

His versatility extends to the playing of several musical instruments and portrayal of characters from the "hick" to a full-dress part.

Nor must Geo. Leon be overlooked in the fun department, as his Hair Lip Sammy role is noteworthy. He also indulges in some clever acrobatics.

Paul Cunningham is well known as the classy straight, and, in his easy style, is at his best. His singing of "Just a Prayer at Twilight" earned several encores, and the quarrel scene with Miss Bennett in their specialty was enjoyed immensely.

Miss Bennett showed to excellent advantage as "The Belle of Broadway," and her gowns were of great variety in design and richness in material. Her drinking scene with La Pine, the way in which she led all of her numbers and her wild woman bit gave her many opportunities, of which she took full advantage.

Maud Baxter, with a rich soprano voice, contributed several solos and, in the operatic medleys and numbers, notably the Lucia "Sextette," proved a valuable singing asset.

Hazel Morris had to lead several numbers and her "Talk Talk" song in Hebrew dialect was nicely put over, and was well liked, as was a Southern number requiring gingery action and spirited dancing.

Flo Emery, in a kid part, in her specialty with La Pine, was a hit.

Ruth Barbour, a chubby little member, took care of several numbers; handled well her part in the operatic ensembles, and showed up nicely as a clever dancer.

May Belmont started off with several encores for her speedy stepping in a jazz number in the opening chorus and was always doing something whenever she was in sight.

Rutheda Barnett was another member of the cast.

The scenes in the Reducing parlor with the fat girl, the thin girl, the stuttering girl, and others were well worked up by La Pine, and the beer trick by Ails and Cunningham got many laughs.

Specialties, worked in appropriately, throughout the various scenes, were presented by La Pine and Emery; Ails, Belmont and Cunningham; Doc Dell; Bennett and Cunningham, and a comedy musical act by La Pine, Dell, Ails and Leon had several new wrinkles.

The costumes for the various numbers showed the usual lavish display for which Fred Irwin is noted, and the twenty girls were all pretty and willing workers.

A double quartette of the principals presented a number indicative of the various styles of dancing and a "Ragtime Dinner" called for lively action on the parts of the principals and chorus girls.

The book, lyrics and music for the production are by Paul Cunningham, who also staged the numbers and show in conjunction with Leo McDonald and Fred Irwin, with excellent result.

"LID LIFTERS"
GIVE GREATLY
IMPROVED SHOW

Lew Talbot, manager of this attraction, is particularly proud of the fact that his business keeps on increasing after the Monday opening, for each succeeding show. The nature of the performance, as seen at the Star, Brooklyn, plainly shows the cause.

The six cylinders in the cast all hit off nicely and a very even and smooth running results. There are six principals and they serve the purpose of a dozen.

Harry Lang is a resourceful comedian, who wears the crepe in natural style, without exaggerating the type, and his line of comedy is always acceptable. He is quick to grasp opportunities presented by unusual happenings and does not depend on any stereotyped plan. His whistling accompaniment to the prima donna's solo is a big surprise, and a calliope effect, presented by him for one of the girls' numbers, is also an enjoyable musical offering. He has several effective comedy scenes with the principals, notably the kissing bit with Dolly Sweet and as the gamekeeper in the game of pinocle.

In the introduction of the art pictures posed by the girls, he presented a new phase of the professor's assistant, with Clayton Frye.

On Wednesday night in honor of Rose Sydell, who occupied a seat in a box, they changed the lines to the old familiar, "Yes, Papa," for several big laughs.

Dolly Sweet, the soubrette, is a big favorite. She retains her attractive curves in figure, and in voice and action is as effective as ever. The well known "Do My Family a Favor" song, presented with Russell Hill, goes over as big as ever.

Dolly Meaden, the blonde prima donna, played the part of Mrs. Gainsborough as to the manner born, and has no trouble to hold undivided attention during the rendition of her solos, "Love Will Find a Way," and "Bring Back My Sweetheart to Me."

Billie Moore qualifies as a coon shouter of original method and her work is well liked, especially her singing of the "Hot Time" song in her specialty, as well as her dancing numbers. A pleasing smile and attractive personality help a lot. The "San Domingo" verses are particularly suited to her style of work.

Clayton Frye, always a valuable asset in a show, plays the tough part in good form and handles the slang called for by the book in real "Gas House Gang" style. During the tough number he shows remarkably quick footwork for one of his weight and cleverly assisted by members of the gang, he has to respond to several encores. He also looks the part of the policeman in a scene calling for this character.

Russell Hill does very well with the excitable count character, when it is necessary to act as such, and in his numbers with Miss Sweet, shows a good voice. A telephone song, "Hello, Wilson," is particularly effective.

The chorus girl number, with Lang as the Music Master, discloses individual talent on the part of some of the girls who helped to make up the pretty and lively chorus. Marie Gordon does well with "Just a Prayer at Twilight," and Dixie Darling gains an encore for her Italian song.

Martin Pollock is seen to good advantage in several bits.

"Over There" is the effective finish of the first act, led by Mr. Hill.

On Thursday night of last week, Charley Cutler vs. Halmar Lunden, and Prof. Willie Bingham vs. Takawi gave the usual interesting wrestling exhibitions.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
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CHORUS GIRLS AND PRINCIPALS

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PRINCIPAL COMEDIAN—MILITARY MAIDS

INVITING OFFERS FOR NEXT SEASON

Direction, Roehm & Richards

SAMMIE JACOBS

The Singing Jew Comic.

With "The Darlings of Paris"

LILLIAN LIPPMAN

Prima Donna—Leads 40 Thieves Company

Majestic, Scranton, Pa., This Week

BOOMER and BOYLE

The Harmony Fashion Plates

With Chas. Taylor's Darlings of Paris

LITTLE CHARLEY NEIL

Getting Big Laughs with "The Aviators"

HARRY FISHER

and His Cycling Models. Can use Man Cyclist. Booked solid, with HELLO GIRLS. This Week—Gayety, Minneapolis

MERMAIDA AND HER DIVING BEAUTIES

WITH LADY BUCCANEERS

OPEN FOR OFFERS FOR NEXT SEASON

ADA LUM

Featured with Charming Widows

VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

BERNIE CLARK

Singing, Dancing, Juvenile and Characters

With National Winter Garden

MAE KEARNS

INGENUE—PRIMA DONNA

FORTY THIEVES

MADDEN

"THE MAD JUGGLER"

One of Jean Bedini's 40 Thieves

CLAIRE DEVINE

LEADS

DIXON'S REVIEW 1918

CHUBBY DRISDALE

SOUBRETTE

BEST SHOW IN TOWN

WM. F. (Billy) HARMS

EMPIRE THEATRE,
Hoboken, N. J.
(Member of T. B. C.)

Stop, Look and Listen! is the Railroad Warning

RAYMO

is "Turn to the Right."

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(Rhymster, Melodist and Writer of Vaudeville Material)

Wishes to Announce to His Many Friends in the Profession that His New Studio is in the Columbia Theatre Building—Room 715—Phone, Bryant 1096.

WESLYN'S SONGS for the Season are: "SEND ME AWAY WITH A SMILE," the banner war song of them all, written in collaboration with Al. Piantadosi, and published by the Al. Piantadosi Co.; "NEATH THE AUTUMN MOON," the brilliant waltz song success of America and England, written in collaboration with Frederick W. Vanderpool, and published by M. Witmark & Sons; "I'VE ADOPTED A BELGIAN BABY," a breezy comedy number, written in collaboration with Ben Kutler and Muriel Pollock, and published by Daniels & Wilson; "IF YOU'LL RETURN," a beautiful new ballad by Weslyn and Pollock and published by the Times Music Co.; "WHEN ALL YOUR KISSES WERE MINE," another Weslyn-Pollock ballad that looks like a best seller, published by A. J. Stasny; "THAT'S MY GIRL," a bright "girl song," by Weslyn, Levy and DeVivo, published by the Times Music Co. Several new numbers now in preparation.

WESLYN'S VAUDEVILLE ACTS now playing successfully are the following: Briere and King, in exclusive song numbers; Spencer and Williams in their third season of "PUTTING IT OVER" (new act now in preparation); Gould and Lewis in "HOLDING THE FORT"; Carlisle and Romer in "THE COMPOSER" (music by Mr. Romer); Holmes and Wells in "ON THE DOOR-STEP"; Earl and Curtis in "SOME TRIP"; Catherine Chaloner and Company in "UNINVITED"; Billy Wayne and Warren Girls in "ON DECK"; Thompson and Berri in "PATENT APPLIED FOR"; Gilson and De Mott in "NAMES DON'T COUNT," and many others.

WESLYN'S TWO MUSICAL COMEDIES, "THERE SHE GOES," and "THE MILLION DOLLAR DOLL," produced by Harvey D. Orr, and booked by Klaw and Erlanger, continue to capacity business on the road.

LOUIS WESLYN

Columbia Theatre Building New York

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SAM K. OTTO
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soon you will hear of the Pirates of

RAYMO

READ THE
NEW YORK CLIPPER

VAUDEVILLE BILLS

(Continued from page 21)

McNelly & Ashton—Harry Brooks & Co.—Tommy Ray—Nat Nazarro & Co. (Last Half)—Minetta Duo—Goldsmith & Lewis—Housh & LaVelle—Conway & Fields—Nat Nazarro & Co.
Lincoln Square (First Half)—Willie Smith—Welsner & Reiser—Henry Horton & Co.—Julia Curtis—"Daisy Maids." (Last Half)—Kremka Bros.—Paul & Hall—Howard & Sadler—Morgan & Grey—American Comedy Four—Martini & Fabini.
Delaney Street (First Half)—Frank & Milt Britton—Minetta Duo—Harold Selman & Co.—Tracey & McBride—Geo. Erdman—O'Connor & Dixon. (Last Half)—Rosamond & Dorothy—McNally & Ashton—"Reel Guys"—Willie Smith.
National (First Half)—Jeanne—"Officer 444"—McCloud & Carp—Nettie Carroll Troupe. (Last Half)—Claude Rant—Clinton & Rooney—Harry Brooks & Co.—Julia Curtis—Hoe & Lee.
Orpheum (First Half)—Claude Rant—Clinton & Rooney—Arthur Turrell—Saxton & Farrell—Green & Pugh—Kitty Francis & Co. (Last Half)—Gus Sidman—McKay's Scotch Revue—McCormack & Irving—"Officer 444"—Bernham & Allen—The Cromwells.
Victoria (First Half)—Bliss & Bert—Gertrude Cogert—Jim & Ann Francis—Lella Shaw & Co.—Dudley Douglas—"Reel Guys." (Last Half)—Orben & Dixie—Octavia Handworth & Co.—Austin Stewart Trio—Parsons & Irwin.

BROOKLYN

Bijou (First Half)—Flores Duo—LaMont & Wright—Hall & O'Brien—Octavia Handworth Co.—American Comedy Four. (Last Half)—Frank & Milt Britton—Flora Starr—Saxton & Farrell—Kitty Francis & Co.
DeKalb (First Half)—Flora Starr—McCormack & Irving—Phyllis Gilmore & Co.—Hoe & Lee—"Les Aristocrats." (Last Half)—Nettie Carroll Troupe—Gertrude Cogert—Hall & O'Brien—Fields & Halliday—"Daisy Maids."
Warwick (First Half)—Regal & Mack—Bell & Caron. (Last Half)—Hobson & Beatty—"Our Boys"—Hubert Dyer & Co.
Fulton (First Half)—Parise Due—Orben & Dixie—Housh & LaVelle—Halliday & Fields—DeLesso Troupe. (Last Half)—Jim & Ann Francis—Harold Selman & Co.—Murray Bennett—McCloud & Carp.
Palace (First Half)—Rowley & Tolton—"Women"—Gorman Bros. (Last Half)—Dancing Kennedys—Tracey & McBride—Bell Boy Trio.

BOSTON, MASS.

Orpheum (First Half)—Harry Tsuda—Harmon & O'Connor—Elliott & Mora—Foley & O'Neill—Chas. Ahearn & Co. (Last Half)—Irma & O'Connor—Columbia City Four—Clark & Francis—Durkin Girls—"Smart Shop."
St. James (First Half)—Gorgallis Trio—Hal Langton Trio—Sampsel & Leonhard—Dunbar & Truner—Kalma & Co. (Last Half)—Idanias Troupe—Holmes & LaVere—"Easy Money"—Penson & Goldie—Grey & Old Rose.

BALTIMORE, MD.

Hippodrome—Maggee & Anita—Jimmy Shea—"The Right Man"—Ward & Cullen—Long Talk Sam & Co.

FALL RIVER, MASS.

Bijou (First Half)—Irma & O'Connor—Columbia City Four—Clark & Francis—Durkin Girls—"Smart Shop." (Last Half)—Harry Tsuda—Harmon & O'Connor—Foley & O'Neill—Chas. Ahearn & Co.

HAMILTON, CAN.

Loew's—The Arleys—Three Rosellas—Lane & Harper—Ryan & Richfield—Demarest & Doll—"Bohemian Life."

MONTREAL, CAN.

Loew's—Chadwick & Taylor—Jim Reynolds—The Cleverlands—Shannon & Annis—Harris & Manion—"No Questions Asked."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Hubert & Dyer—Hobson & Beatty—"Regular Business Man." (Last Half)—Grace Edmonds—Browning & Dawson—Regal & Mack.

NEWARK, N. J.

Majestic (First Half)—Carl Fried—Paul & Hall—Maud Durand—Walton & Gilmore—Parsons & Irwin. (Last Half)—Bliss & Bert—Welsner & Reiser—Maud Durand & Co.—O'Connor & Dixon—"Les Aristocrats."

PROVIDENCE, R. I.

Emery (First Half)—Adanias Troupe—Holmes & LaVere—"When We Grow Up"—Penson & Goldie—Grey & Old Rose. (Last Half)—Gorgallis Trio—Hal Langton Trio—Sampsel & Leonhard—Dunbar & Turner—Kalma & Co.

TORONTO, CAN.

Yonge Street (First Half)—The Parshleys—Robinson & Dewey—Hoiden & Herron—Frank Faron—Walter Percival & Co.—Bobbe & Nelson—"Oh You Devil!"

PANTAGES' CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Wedding Shells—Lew Wilson—The Nation's Peril—Fisher & Gilmore—Degnon & Clifton.

CALGARY, CAN.

Pantages—"Heir for a Night"—La France & Kennedy—Four Mayakos—Orren & Drew—Chandler & DeRose Sisters.

DENVER, COLO.

Pantages—Harry Rose—Wilson's Lions—Burke, Tuohy & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

EDMONTON, CAN.

Pantages—Fanton's Athletics—Miller, Packer & Harman—Six Musical Noses—Wright & Davis—Mersereau & Co.—Gordon & Gordon.

GREAT FALLS, MONT.

Pantages—Belclair Bros.—Mary Norman—Joe, Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

KANSAS CITY, MO.

Pantages—Courtroom Girls—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Marie Lavarre—Hill & Ackerman.

LOS ANGELES, CAL.

Pantages—Bobby Heushaw—Bachelor Dinner—Wilkins & Wilkins—Frescotts—The Kuehna—Minetti & Sidell.

MINNEAPOLIS, MINN.

Pantages—"Peacock Alley"—Dianna Bonnar—Ford & Goodrich—Gaston Palmer—McConnell & Simpson.

OAKLAND, CAL.

Pantages (Three Days)—Goldie & Ayres—Nancy Fair—Gruber's Animals—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

OGDEN, UTAH.

Pantages—Tom Kelly—Bobby Tremaine—"The Bride Shop"—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

PORTLAND, ORE.

Pantages—Roscoe's Minstrels—Hope Vernon—Fat Thompson & Co.—Lee Hop & Co.—Harvey Trio.

SEATTLE, WASH.

Pantages—Singer's Midgets—Mary Dorr—Gilroy, Haynes & Montgomery—Hager & Goodwin—Uyeno Japs—"Fall of Rheims"—Adinova Trio.

SPOKANE, WASH.

Pantages—Glen Echo—Cabaret De Luxe—Frank Morrell—Crew-Pates & Co.—Early & Light—Three Musical Maids.

SAN FRANCISCO, CAL.

Pantages—Eileen Fleury—Lawrence Johnson & Co.—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio—Kulola's Hawlians.

SALT LAKE CITY, UTAH.

Pantages—Cortes Trio—Rosalind Jarvis & Harrison—The Langdons—Dixie Harris & Variety Four—Tony & Geo. Florens.

SAN DIEGO, CAL.

Pantages—Ti Ling Sing—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Beatrice McKenzie—Johnny Singer & Dolla.

TACOMA, WASH.

Pantages—Joe Reed—Topsy Turvy Equestrians—John & May Burke—Silver & Duval—Anderson's Revue—The Lelands.

VICTORIA, CAN.

Pantages—Sinclair & Tyler—Five Metzetts—Bob Allbright—Kinkaid Klities—June Mills & Co.—Zara Carmen Trio.

VANCOUVER, CAN.

Pantages—Yucatan—Chung Hwa Four—Martha Russell & Andy Byrne—Mack & Velmar—Strenght Bros.—Georgia Chartres.

WINNIPEG, CAN.

Pantages—Aerial Parts—Al Noda—Moore & Rose—Quigley & Fitzgerald—"Filtration"—Great Leon.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Chas. Nicholas & Co.—Monarch Comedy Four—"The New Doctor." (Last Half)—Lewis & Hurst—Sig. Frans Troupe. Poli (First Half)—Guest & Newlin—Movie Studio—Bensee & Baird—Hanamura Japs. (Last Half)—Maximilian Dogs—Movie Studio—Ryan & Joyce—Three Balzer Sisters.

Palace (First Half)—Nestor & Vincent—"Steam Fitters"—Estelle Lovenberg & Co.—Crawford & Broderick. (Last Half)—Christie McDonald—Bensee & Baird.

Poli (First Half)—Margaret Ford—Ryan & Joyce—Marzellas Birds. (Last Half)—Pease & Ukues—Evelyn Mat & Co.—Ollives.

NEW HAVEN, CONN.

Bijou (First Half)—Archer & Belford—Three Melody Phlends—Will & Enid Bland & Co. (Last Half)—Nester & Vincent—"Steam Fitters"—Chas. Nicholas & Co.—Frazer, Buntz & Hardy—"The New Doctor."

Poli (First Half)—Maximilian Dogs—Ollives—Bert Earl Trio—Sig. Frans Troupe. (Last Half)—Guest & Newlin—Estelle Lovenberg & Co.—Crawford & Broderick—Hanamura Japs.

SCRANTON, PA.

Poli's (First Half)—Martin & Dogs—Cliff Green—Walters & Walters—Emmett Welch's Minstrels. (Last Half)—Bender & Heer—Moore & West—Texas Comedy Four.

SPRINGFIELD, MASS.

Palace (First Half)—Zanaros—Mack & Lee—J. C. Morton Co.—Mr. Proxey—Flanagan & Edwards—Bennett Sisters. (Last Half)—Krayona & Co.—Jac Marley—Mr. & Mrs. Connelley—Monarch Comedy Four—Bert Earl Trio—Amoros Sisters.

WILKES-BARRE, PA.

Poli (First Half)—Bender & Heer—Moore & West—Texas Comedy Four. (Last Half)—Martin & Borge—Cliff Green—Walters & Walters—Emmett Welch's Minstrels.

WATERBURY, CONN.

Poli (First Half)—Krayona & Co.—Lewis & Hurst—Christie McDonald—Tom & Stasia Moore—Amoros Sisters. (Last Half)—Zanaros—Mack & Lee—Margaret Ford—Flanagan & Edwards—Mr. Proxey—Bennett Sisters.

(Continued on page 27.)



VAUDEVILLE BILLS

(Continued from pages 21 and 25)

WORCESTER, MASS.

Plaza (First Half)—Pease & Kues—Evelyn May & Co.—Fraser, Buntz & Hardy. (Last Half)—Three Melody Phriends—Will & Enid Bland Co. Poli (First Half)—Embs & Elton—Mr. & Mrs. Connelley—Jack Marley—Three Balser Sisters. (Last Half)—J. C. Morton & Co.—Marcellas Birds.

W. V. M. A.

Hippodrome (First Half)—Swains Novelty—Ranch & McCurdy. (Last Half)—Four Buttercups. ASHLAND, WIS. Royal (Last Half)—Nalo & Nalo—Geo. Hussey—Willis & Willis.

BELLEVEILLE, ILL.

Washington (First Half)—Eadie & Ramadan—Duval & Simmons—Tower & Darrell. (Last Half)—Swain's Novelty—Carson & Willard—"After the Ball."

BLOOMINGTON, IND.

Majestic (First Half)—Wilson & Larsen—Jerry & Gretchen O'Meara—"Cranberries"—Hlatt & Geer—Ashal Troupe. (Last Half)—Frank Hartley—Three Vagrants—"To Save One Girl"—Hickman Bros.—Sebastian Merrill & Co.

CEDAR RAPIDS, IA.

Majestic (First Half)—The Zirras—Ray & Emma Dean—Doherty—"Unexpected"—Ward & Lorraine—Gardner Trio. (Last Half)—Roberts & Roden—Joe Barton—Max Bloom.

CHICAGO, ILL.

Kedzie (First Half)—Rose & Ellis—Krans & LaSalle—Oscar Lorraine—Royal Gascoignes. (Last Half)—Adolpho—Mack & Lane—"Five Fifteen"—Sossman & Sloan—"Magazine Girls." Wilson (First Half)—Burke & Broderick—Mack & Lane—Eldridge Barlow & Eldridge—Christie & Bennett—Harry Gerard & Co. (Last Half)—Lalla Selbini—Joan Moore—Carl McCullough—Melvin Bros.

DUBUQUE, IA.

Majestic (First Half)—Joe Barton—Lew Huff—Roberts & Roden—Walter D. Nealand & Co.—Warren & Conley—Myri & Delmar. (Last Half)—Hicks & Hart—Harvey Devora Trio—Taylor & Arnold—Kingsbury & Munson—Oscar Lorraine—Swiss Song Birds.

DULUTH, MINN.

New Grand (First Half)—Earl Girdeller & Co.—Lawrence & Edwards—Sextette De Luxe. (Last Half)—Greeno & Platt—Davis & Moore.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Mildred Hayward—Hallen & Goss—"After the Party"—Ellis Nowlin Troupe. (Last Half)—Orville Stamm—Rives & Arnold—Tower & Darrell—Wm. Morrow & Co.

FORT DODGE, IA.

Princess (First Half)—Lewis & Raymond—Romano. (Last Half)—Bert Draper—Markee & Montgomery.

FORT WILLIAM, CAN.

Orpheum (First Half)—Frank Colby & Co.—Steve Stevens Trio. (Last Half)—Earl Girdeller & Co.—Lawrence & Edwards—Sextette De Luxe.

GRAND FORKS, N. D.

Grand (Last Half)—Dublin Girls—Collins & Willmont—Ruth Howell & Co.

GRANITE CITY, ILL.

Washington (First Half)—Four Buttercups—The Bimbos. (Last Half)—Arco Bros.—Bruce & Betty Morgan.

HASTINGS, NEB.

Plaza (First Half)—Janis & Rean. (Last Half)—Zuhm & Dries—Merles Cockatoos.

IOWA CITY, IA.

Regent (First Half)—Story & Clark—Harris Billard—Jere Stanford. (Last Half)—Peerless Trio—Mattie Choate & Co.—Bertie Fowler—Fern, Richelle & Fern.

JAMESTOWN, N. D.

Jamestown Opera House—Geo. Herada—DuVal & Jean—Henella & Co.

KENOSHA, WIS.

Virginian (First Half)—Creole Band. (Last Half)—Ranch & McCurdy—Jiu Jitsu Troupe.

LINCOLN, NEB.

Lyric (First Half)—Aubrey & Rich—Benny Harrison & Co. (Last Half)—Irving Gosler—"Follies De Vogue."

MASON CITY, IA.

Regent (First Half)—Howard, Moore & Cooper. (Last Half)—Clarence Wilbur—Merles Cockatoos.

MISSOURI VALLEY, IA.

Majestic (Last Half)—Warman & Barry—Holms & Evans—The Lampins.

MINNEAPOLIS, MINN.

New Palace—Grant's Roosters—Challis & Lambert—Lee & Bennett—Lutz Bros. New Grand—Willie Missem & Co.—Four Seasons—Craig & Meeker—"Cheyenne Days."

OSHKOSH, WIS.

Grand Opera House—Veronica & Hurl Falls—White & Brown—Mr. & Mrs. Wm. O'Clare—Eugene LeBlanc—Baby Bros & Clark.

OMAHA, NEB.

Empress (First Half)—Mattus & Young—Kingsbury & Munson—Markee & Montgomery—Swiss Song Birds. (Last Half)—The Zirras—Frank & Gracie Demont—Romano—"A Night with the Poets."

Brandels (First Half)—Two Blondys—Peerless Trio—Zu n & Dries—"Follies De Vogue"—Bert Draper—Zira's Leopards. (Last Half)—Zira's Leopards—Howard, Moore & Cooper—Lewis & Ray-

mond—"A Fireside Reverie"—McShayne & Hathaway—Marmein Sisters.

PEORIA, ILL.

Orpheum (First Half)—Sebastian Merrill & Co.—Allen & Francis—"Money or Your Life"—Carl McCullough—"Little Miss Up-to-Date." (Last Half)—Wilson & Larsen—Hlatt & Geer—"Lincoln of U. S. A."—Dale & Burch—Asaki Troupe.

REGINA, CAN.

Regina (Last Half)—Connors & Edna—Willis Hale & Co.—Case & Carter—Tiny May's Circus.

ST. LOUIS, MO.

Park (First Half)—Buster & Eddy—Rives & Arnold—Cloaks & Suits—Hickman Bros.—"Magazine Girls." (Last Half)—"Twentieth Century Whirl."

Columbia—Selbini & Grovini—Dan Ahern—Stetson & Huber—Booth & Leander—Cecil & Mac—Granville & Mack—Tyler & Crollus—Kapt. Kidder & Co.—Four Bards.

Empress (First Half)—Fagg & White—Bruce Duffet & Co.—Sol Berns—Louis Hardt & Co. (Last Half)—Hayatake Bros.—Hallen & Goss—"Song & Dance Revue."

Grand—Joe Garcia—Burt & Peggie Dale—Buhla Pearl—Aerial Butterflies—Nip & Tock—Brlore & King—James Lichter—Homer Lind & Co.—Miss America.

SUPERIOR, WIS.

New Palace (First Half)—Three Kawanas—De Pace Opera Co.—Annie Kent. (Last Half)—Asalea & De Lores—Three Morlarity Girls—Van & Vernon—Six Cornalls.

SASKATOON, CAN.

Empire (First Half)—Connors & Edna—Willis Hale & Co.—Case & Carter—Tiny May's Circus.

ST. PAUL, MINN.

New Palace (First Half)—Van & Vernon—Barrett & Murray. (Last Half)—Three Kawanas—De Pace Opera Co.—Annie Kent—Robinson's Elephants.

WASHBURN, WIS.

Temple (Last Half)—Nalo & Nalo—Geo. Hussey—Willis & Willis.

WINNIPEG, CAN.

Strand (First Half)—Dublin Girls—Francis Owen & Co.—Collins & Willmont—Ruth Howell & Co. (Last Half)—Frank Colby & Co.—Steve Stevens Trio.

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—Wm. DeHollis & Co.—Henry & Moore—Nancy Boyer & Co.—Kate Watson—Apollo Trio. (Last Half)—"A World of Girls."

DANVILLE, ILL.

Palace (First Half)—La France Bros.—Lee & Lawrence—Wm. Morrow & Co.—Three Vagrants—Four Mortons. (Last Half)—Aerial Edlys—Silber & North—Eldridge Barlow & Co.—Eddie Dowling—"Miniature Revue."

FLINT, MICH.

Palace (First Half)—Evelyn & Dolly—Mack & Maybelle—"Tango Shoes"—Bessie Le Count—Burdella Patterson. (Last Half)—Billy Kinkaid—Saxon & Clinton—Wilton Sisters—Creighton Bros. & Creighton—"The Fountain of Love."

FORT WAYNE, IND.

Palace (First Half)—Paul Petching & Co.—Tiller Sisters—Williams & Held—Hoosier Girl—Jean Moore—Three Melvins. (Last Half)—La France Bros.—Lee & Lawrence—Lockie & Yost—Brady & Mahoney—Victor Moore—"Zig Zag Revue."

INDIANAPOLIS, IND.

Lyric—Julia Edwards—Hugo Ludgens—La Sova & Gilmore—Austin & Bailey—"Quaker Town to Broadway."

JACKSON, MICH.

Orpheum (First Half)—Rekoma—Fennell & Tyson—Seven Honey Boy Minstrels—Gardner & Revere—Klutings' Entertainers. (Last Half)—Nadje—Flake & Fallon—Alexander Kids—Bison City Four—Princess Kalama & Co.

KALAMAZOO, MICH.

Majestic (First Half)—"A World of Girls." (Last Half)—Wm. De Hollis & Co.—Henry & Moore—Nancy Boyer & Co.—Kate Watson—Apollo Trio.

LANSING, MICH.

Bijou (First Half)—Nadje—Flake & Fallon—Alexander & Kids—Bison City Four—Princess Kalama & Co. (Last Half)—Rekoma—Fennell & Tyson—Seven Honey Boy Minstrels—Gardner & Revere—Klutings' Entertainers.



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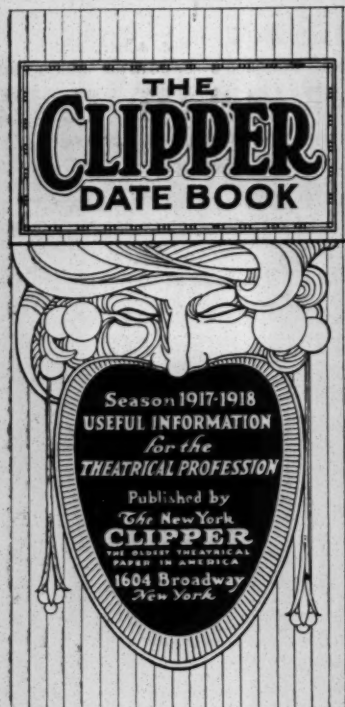
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Stock and Repertoire News

(Continued from page 13)

BRUNK OPENS SPRING SEASON

CROCKETT, Tex., March 8.—Brunk's Comedians, under the management of Fred Brunk, open their Spring and Summer season here to-morrow.

STOCK ACTOR ENLISTS

COFFEYVILLE, Kan., March 5.—Tom Wiggins, formerly with Wilbuck's Comedians, which closed recently, has enlisted in the United States Marines.

RHEA REJOINS SHOW

CANOVER, S. D., March 7.—Tedye Hhea, who has been resting in Omaha, Neb., for three weeks, rejoined his show here this week.

KEITH STOCK OPENING SET

PROVIDENCE, R. I., March 9.—Keith's Theatre opens its Spring and Summer stock season on April 8.

MOODY JOINS SHUBERT STOCK

ST. PAUL, Minn., March 6.—Ralph Moody has joined the Shubert Stock as leading man.

META WALSH CO. DRAWS WELL

COLUMBUS, O., March 8.—The Meta Walsh Players are doing well here and there is every indication the stay of the company will run well into the Summer. The bills are chiefly old-time dramas and melodramas which are being most capably staged under the direction of Irvine E. Mabery. The company is headed by Meta Walsh and includes: Estelle Frances, Cora La Fern, Irvine Mabery, C. A. Brown, Ralph LaRue and Carl Conway.

STOCK TO REPLACE PICTURES

MIDDLEBURG, Pa., March 8.—Proprietor Sechrist, of the Palace Theatre, is about to enlarge that house. It is now presenting motion pictures, but Sechrist intends to change the policy and, as soon as the alterations are completed, will re-open it as a home for traveling stock companies. He expects to be ready to open in August.

VAUDEVILLE GETS STOCK ACTOR

SPRINGFIELD, Mo., March 8.—J. Lawrence Nolan, well known in stock and repertoire in this section, has joined the Mabel Spencer Company and they are now rehearsing a sketch which is soon to be given in vaudeville.

STOCK ACTOR IN VAUDEVILLE

BOSTON, Mass., March 8.—J. Casler West has completed a season of sixty-eight weeks as leading juvenile with the Henry Jewett Players at the Copley Square Theatre, and after a brief tour in vaudeville will return to stock for the Summer. In the Fall he will be seen on Broadway in "The Dream Girl."

GILMORE MOVES TO TAMPA

TAMPA, Fla., March 10.—The Paul Gilmore Players, of the Duval Theatre, Jacksonville, are here for a few weeks' engagement, playing a repertoire of Kilmore's former successes. They will return to the Duval at the conclusion of their stay in this city.

EMERSON BOAT STARTS APRIL 1

BROWNSVILLE, Pa., March 8.—The Golden Rod, the show boat managed by Ralph Emerson, begins the season here on April 1. The company is now being engaged and rehearsals start week after next.

JOINS PORTLAND MUSICAL STOCK

PORTLAND, Ore., March 7.—Dorothy Raymond has joined the musical comedy stock at the Lyric Theatre, as prima donna.

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GENTLEMEN

Albani, C.	Clark, Geo. M.	Fabish, Arthur	Kolb, J. W.	brooke	Singer, Leo
Abbott, Geo. S.	Carroll, Thos. J.	Gracey, W. H.	Le Fevre, Don J.	Rose, Fred B.	Richard
Acher, Anton	Cate, W. B.	Garrett, H. W.	Low, Harry W.	Race, Robt. A.	Tenley, Elmer
Burkhardt, W. C.	Clark, Billy H.	Gates, Earl	March, Harry	Reynolds, Lew	Tilson, Ben
Balser, Karl H.	Cohen, Lawrence	Gibson, Herman	Miller, H. R.	Ross, John	Van Horn, Irvin
Billings, Jas.	De Silva, Fred F.	Higgins, Mark	McCready, Jack	Simmonds, E. M.	Welsh, Lew J.
Bertrand, Frank	Dusch, J. F.	Harris, Lew	Masie, Harry N.	Schuyler, C. F.	Ward, Frank
Berry, Carroll	Earle, Bert	Howard, Gene	Nutt Comedy Co.	Samson, Doc	Wills & Southern
Berg, S. M.	Elliott, Max C.	Hutchinson, Orl. Fred	Pollock, S. M.	Shepard, Bert	West, Lou
Barlow, Sam	Fern, Ray	Robert N.	Pearl, Billy E.	St. Pierre, Louis	White, Lew
Carroll, T. J.	Frederic the Great	Jonas, Hap	Poole & Pem-	St. Vrain	Ware, Arthur
Caplans & Wells	Farnum, Teddy	Jacoby, Harold			Widener, Russell

LADIES

Atkins, Faye	Curtis, Maud N.	Gray, Marie	Lowry, Johnny	Pollock, Jean	Thompson, Ethel
Bedford, Lillian	Curtis, Florence	Honor, Mrs. M.	Leighton, Ruth	Rosmore, Vera	Vedder, May
Baker, Anna	De Forrest, Cor-	Julian, Mme.	Lenny, Ethel	Randall, Miss	Vickers, Lillian
Rancroft, Ruth	rine	Jordan, Frances	Markham, Pauline	Scott, Midge	Williams, Lottis
Coringham, Anna	Earle, Mae	Low, Elizabeth	Mayo, Vivian	Spacht, Viola	Willis, May
Clark, Maud	Estelle, Mae	Lechler, Ruth	McLean, Christine	Talbot, Juliette	White, Beata
Clifton, Coralie	Goodman, Muri	Loveridge, Millie	Marshall, Louisa		Young, Miss J.

DEATHS IN THE PROFESSION

FREDERICK BUSKIRK, who was well known in the burlesque and vaudeville fields, was accidentally killed on Sunday, March 10, when he fell from a window in his home in New York. He was rushed to a hospital but died. The dead man, in 1895, doubled with B. L. Reich in an act in the Rentz-Santley Burlesquers and they went to South America with the Circo-Quiroz and the Circo Colon. Afterward he played vaudeville dates when the act broke up owing to Reich entering into business. Afterward he and Harry Barton were partners in an act and still later he worked alone. He is survived by a widow and four children.

JOSEPH R. ST. VRAIN, formerly a member of the "Very Good Eddie" company, died in the West Side German Dispensary on March 10. He was only ill a short time. Burial took place from the Campbell Funeral Church on Wednesday morning. The interment was in Evergreen Cemetery.

MISS ELSIE POLOFF, of the Poloff Sisters, died at Bellevue Hospital, March 5, of pneumonia after an illness of eleven weeks. Miss Poloff's last appearances were in vaudeville and at the Hippodrome.

JOHN FORD, a retired vaudeville actor, died March 5 in Bellevue Hospital, New York, from the effects of accidental gas poisoning at his home in this city the day before. The deceased, who was sixty-four years of age, was the father of the Four Fords. He is survived by his wife, two daughters and two sons.

JOHN FRANCIS BOYLE, well known as a basso, died March 8 at his apartment in the Hotel St. Paul, New York, aged forty-five years. For more than twenty years the deceased had been prominent in musical shows. As a young man he joined the Castle Square Opera Company under the management of Henry W. Savage and appeared with that organization during its long stay at the American Theatre, this city. Later he played in musical stock throughout the country, being for several years with the St. Louis Musical Stock Company. In recent years he had been with the larger musical productions. His last engagement was with the "Chu Chin Chow" company at the Century Theatre, and he was with that organization at the time he was taken ill. His wife survives. The remains were taken to the Campbell Funeral Church.

WALTER D. YAGER, a well-known road manager, died March 8 at the French Hospital, New York, from tumor of the brain, aged forty-six years. Yager was on the road ahead of "Fair and Warmer," which has been touring the camps and cantonments. About ten days ago he was compelled to return to this city and was taken at once to the hospital. He is survived by two sisters. The body was removed to the Stephen Merritt Burial Church.

JAMES GILBERT, formerly a leading producer of musical comedies and light operas, died March 10 at the home of his son in Somerville, Mass. He was born sixty-six years ago in Edinburgh, Scotland, and came to this country when he was eighteen years of age. He began as an entertainer but soon took up stage direction and, during his long career, was connected with Augustin Daly and the Hanlon Brothers. Later, he was a partner of J. K. Murray in the Murray Opera Company which played at the Bijou Theatre, Boston, for several seasons.

He also, for a number of seasons, conducted his own organization, the Gilbert Opera Company. During the last twenty years Gilbert was stage director for the Hasty Pudding Club, the Boston Chapter of Pi Eta, the Boston Cadets, the Bank Officers' Association and the Boston Pageant at the Arena. His last work was done last Fall when he toured the southern army cantonments with a Scotch musical comedy company. The deceased leaves a widow and two sons.

MAURICE JACOBS, the well known burlesque manager, died March 6th in Brooklyn, N. Y., following an operation for kidney trouble. The deceased was first known in burlesque as agent for Joe Oppenheimer and other managers. Later he became manager and was one of the organizers of the first burlesque wheel. He was a member of the firm of Butler, Jacobs & Lowry, which went out of existence through the death of his two partners. Funeral services were held last Thursday at his home in Richmond Hill, L. I., and interment was made in Bayside Cemetery the same day.

WINNIE ELLIOTT, of the Elliott Sisters (in private life Mrs. Winfred Raymond), died February 25th, at her home in New York from tuberculosis, aged thirty-three years. Her husband and mother survive.

COUNT EUGENE D'HARCOURT, composer and orchestra leader, died suddenly March 9th at Locarno, Switzerland. The Count came to the United States three years ago and made a tour of the country, appearing at the Metropolitan Opera House, New York, where he presented several of his own works. He also visited San Francisco as a guest of the Panama-Pacific Exposition management.

RICHARD ST. VRAIN, well known stock leading man, died at the German Hospital, New York, on March 10th, after an illness of two weeks, during which time he was unsuccessfully operated upon for tumor. He worked up until Friday, February 21st, playing the "big husband" in "Very Good Eddie" Company. Miss Violet Barney was by his bedside to the end.

STANLEY V. MASTBAUM, managing director of the Stanley Company, died March 7th at the home of his mother in Philadelphia, aged thirty-eight years. Death was due to septic poisoning following an attack of grip.

Mastbaum, who was one of the leading men in motion pictures in Philadelphia, entered the film theatre business seven years ago in a small way. He soon built the Stanley Theatre which prospered from the start and was the foundation of his present circuit, which is one of the largest chains of picture houses in the country. His interests in Philadelphia besides the one above mentioned, included the Stanley Producing Company, the Stanley Booking Company and the Stanley Exhibitors' Association. Mastbaum was one of the leading exponents of high class photoplays in model houses with good music. He was a member of the Vaudeville Managers' Protective Association and one of the owners of the Portland, Me., Baseball Club, besides being a member of the F. and A. M. and many clubs and societies. His widow, mother, a brother and two sisters survive. The funeral services were held last Sunday morning at his mother's home and was largely attended by men prominent in motion pictures.

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PLANS BIG GREEK DRAMA SEASON

Margaret Anglin, before sailing for Porto Rico last Saturday, announced plans for a regular season of Greek plays to be given in New York during the coming Autumn, and to be made an annual feature of the theatrical season here. Miss Anglin said that she had entered into an arrangement

with Walter Damrosch and the New York Symphony Society through which her productions will have the same musical support as she had in "Electra" and "Medea," in Carnegie Hall. To these plays she will add "Agamemnon" and "Ephigenia." Miss Anglin will return from Porto Rico in time to resume her season in "Billeted."

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LETTER LIST

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 17)

Elaine will open in a new act at Loew's American Theatre Thursday.

James Mullen, of Mullen and Coogan, expects to join the service this month.

Norton and Lee open with their new act at Proctor's Theatre, Schenectady, next week.

Helen Raymond has sailed for London, Eng., to play a leading role in "A Pair of Beds," which is to open March 31.

William H. Hoskins has been re-engaged as contracting agent of the Sun Brothers Shows.

Truly Shattuck sailed for Australia last week to appear on the Harry Rickards Circuit, opening at the Tivoli, Sydney.

Anna Cleveland has purchased the Eastern Star Home, a county seat near Waterville, N. Y.

George Giddings is playing the leading role in "A Pair of Petticoats," which was produced last Friday night in Stamford, Conn.

Harry Hollis and Alice Guilmette closed with the Yankee Doodle Girls March 2 at Portland, Me.

Jack Farrell, assistant treasurer of the Harris Theatre, has been passed by the Draft Board and is waiting his call to the service.

Bessie McCoy goes to the Colonial Theatre for the first big-time showing the week of March 25.

J. J. Shubert left last Wednesday for Hot Springs, Ark., for a few days' rest. He expects to return to New York next Monday.

Adele Rowland has been engaged by Selwyn and Company for a leading role in "Rock-a-Bye Baby."

John R. Rogers ("Yours Merrily") is confined in the Polyclinic Hospital suffering from an ailment which will require an operation.

Armand Kalisz, Denman Maley and Harry Clarke will be in the support of Fay Bainter in "The Kiss Burglar."

Herbert Reynolds has written the lyrics for "Rock-a-Bye Baby," Edgar Allan Woolf's adaptation of Margaret Mayo's "Baby Mine."

Walter Kingsley returned from a two days' stop at Atlantic City last Monday, having entirely recovered from his cold.

Sidonia Espero, well known in musical comedy, has joined the cast of "Chu Chin Chow" at the Century Theatre, opening last Monday night.

Frieda Hempel, of the Metropolitan Grand Opera Company, last week announced her engagement to marry Wm. B. Kahn.

Frank Westphal has been drafted and his wife, Sophie Tucker, says that when he goes to France she will go with him to sing for the soldiers.

The Dolly Sisters returned from Palm Beach, Fla., last week and will soon begin work on their second film production at the Biograph studio.

Arthur Barney, manager of the Eltinge Theatre, is in Chicago to take charge of "Friendly Enemies," which opened last Monday in the new A. H. Woods Theatre.

Fay Bainter is to appear in a new musical play entitled "The Kiss Burglar," by Glen MacDonough and Raymond Hubbell, which Wm. B. Orr will produce on April 1.

Llora Hoffman is the latest concert soprano to be won over to vaudeville. She has signed contracts to play the Orpheum Circuit, on which she will open March 17.

Ann Pennington returned from Palm Beach, Fla., last week to be in town for the showing of her new picture, "Sunshine Nell," which will be given at the Rivoli next week.

Victor Kiraly has succeeded Henry Mears as manager and Master of ceremonies at the Ziegfeld Midnight Frolic. The latter will direct the midnight entertainment atop the Century Theatre.

Herbert Cortell has been engaged by A. H. Woods for the leading male role in "See You Later," a musical play by Guy Bolton and P. G. Wodehouse, which began rehearsals this week.

Tommy Kitamura, recently with the Great Asahi Troupe, has joined the engineer corps at Camp Dix, N. J. He is said to be the first Japanese actor from vaudeville to be accepted for the American Army.

James Doyle, office assistant to Thomas J. Fitzpatrick, has been notified that he has been accepted for limited military service and to hold himself in readiness to report at any moment.

Jimmy Britt, former lightweight champion pugilist, will make a brief address on "The Life of St. Patrick" at the big St. Patrick's Masquerade Ball and Frolic at the Amsterdam Opera House Friday night, March 15.

Julius Tannen, while appearing last week in Washington, D. C., with "The Land of Joy" Company, was received by President Wilson and also a guest at luncheon of the Spanish Ambassador.

VAUDEVILLE BILLS

(Continued from pages 21, 25, 27)

LOGANSPORT, IND.

Colonial (First Half)—Silber & North—Five Merry Maids. (Last Half)—Allen & Frances—Daly & Berlew.

LAFAYETTE, IND.

Family (Last Half)—Tennessee Trio—Viola Lewis & Co.—Freemont Benton & Co.—Kenny & Hollis—"Mr. Inquisitive."

MUSKOGON, MICH.

Regent (First Half)—Faye & Jack Smith—Rector, Weber & Talbert—Herbert Lloyd & Co.—Madie De Long—Three Equillo Bros. (Last Half)—Cummin & Seaham—Foster & Foster—Moran & Wiser—Long & Ward—Alice Teddy.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Billy Kinkaid—Saxon & Clinton—Wilton Sisters—Creighton Bros. & Creighton—"Fountains of Love." (Last Half)—Evelyn & Dolly—Mack & Maybelle—"Tango Shoes"—Bessie LeCount—Burdella Patterson.

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VAUDEVILLE REVIEWS

(Continued from pages 7 and 8)

FLATBUSH

(Last Half)

The Duffin-Redcay Troupe switched from closing to opening upheld their long established reputation as one of the best casting acts in vaudeville. The gymnasts were in great form on Thursday evening and slipped over about a thrill a minute while they were on the stage. The comedian of the turn fills in nicely during breathing spells.

Howard and White present a comedy playlet in two scenes, with explanatory slides thrown on the curtain during the interval, which serve to make the action clear as to certain events that are supposed to transpire while the principals are off the stage. The playlet is excellently produced and the players get every thing possible out of the lines and situations. The act has plenty of human interest and besides being logical in its story is legitimately funny throughout.

Eddie Conrad sings, dances, talks and offers some artistic impressions of musical comedy stars. He has a good personality and gains a great deal from the fact of using nothing but material written especially for him. Conrad is talented and versatile and is working along the proper lines to evolve a single that will stand the acid test in any company.

Andy Lewis proved that he is equally at home in vaudeville or burlesque. His low comedy skit offers him plenty of opportunity to display his rough and ready brand of humor and will suit his purposes admirably if he intends to stay in the varieties. Lewis is assisted by two capable youngsters, who aid him very largely in making his vaudeville re-appearance a success. The turn was the big hit, the last half. The Beatrice Morrell sextette closed. It is a high class musical and singing act and was exceedingly well liked at the Flatbush.

FOLLY

(Last Half)

The Kramka Brothers, in a snappy comedy-acrobatic turn, opened the show. They work fast and well, their turn combining old and new stunts. They have a well arranged routine and scored.

Nora Allen, assisted by an unbilled pianist, was next. She has a fine voice and knows how to use it. Her first number is a classical selection, which is followed by a popular ballad. Two selections from grand opera followed. She should have the orchestra play a little less loudly, as her first number could not be heard, and the others hardly so.

O'Brien and Havel, man and woman, were next. They have an unusually funny skit, and handle their lines very capably. The man is comedian of the nut variety and his bits of business won many laughs. The woman sings and dances well, and her numbers were well received. The "walking on my ear" bit at the close, put them over for a solid hit.

The bill was split here by a Pathé comedy and news reel.

Florence Hardeman and Company, the company being pianist, re-opened the vaudeville. Miss Hardeman is a very clever violinist and her numbers were all handled in a most acceptable manner. She scored and had to respond to an encore and four bows.

Browning and Dawson, assisted by Dallas, Texas, were next. They have a black-face act that is very funny, and they get the most out of it. The music bit was very good. The harmonica playing by Dallas put the acts over with a bang. They scored.

Huling's Seals, five trained animals, were next, and their routine of tricks pleased the audience. Most of the work is done by two of the animals, one of which has a trick of applauding that won many laughs. The act is ideal for a closing position.

"The Forbidden Path," a Theda Bara picture, closed the show. S. K.

PROCTOR'S 125th ST.

De Lisle and Johnson, two young women, opened with several songs and changes of costume. (See New Acts).

Jim Doherty, straight, sang several songs, most of them comic, gave one or two imitations, told some jokes and took two encores, singing an Irish-Hebrew parody and a sentimental song. The audience liked him.

"Four After Four" concerned a quartette of sightseers in Paris—two Hebrews, an Italian and a Frenchman. The specialty, "Fishing for Women," furnished what comedy there is to the playlet and got a quite a few laughs.

White and Young, a man and a woman, pleased in songs, chatter and dancing. (See New Acts.)

Marvel and the St. Clairs, four people, scored the biggest hit of the bill in a singing, dancing and musical act. Marvel, a deaf mute, does several Russian and whirlwind dervish dances. A young woman and a man gave an exhibition of acrobatic dancing and got a big hand.

Demarest and Collette, a man and woman, have a singing, talking and violin act that was well received. They took several bows and might have had an encore had they wished it. Demarest introduced a burlesque on acrobatics, magic and ventriloquism, sprung several jokes and a riddle. Miss Collette wore several pretty gowns.

Jewell's manikins introduced tight-rope walking, a cake walk, a bareback rider, a ballet dance, a ringmaster, "Buffalo Bill" and a dancing horse, a trained elephant, a female lion trainer and three lions, and closed with a battle scene between warships and an aeroplane. The act is amusing.

Harry Hoch sang two songs, one a love ballad, the other a Southern melody having to do with the Mason and Dixon line. A feature picture, "From Two to Six," a Triangle comedy-drama, closed the bill. T. D. E.

WARWICK

(Last Half)

The bill the last half of the week was headed by Kumney and Tongee, a Japanese duo, man and woman who sang two songs and a solo each and earned hearty applause. The woman has a light soprano voice but uses it to good advantage and, combined with a most pleasing personality, she won decided favor.

Grace Edmonds presented a singing act which captured the house. Two of her three songs were war selections, which she rendered well. For an encore she recited a patriotic verse and did it so well that the house fairly rang with applause. Miss Edmonds certainly knows how to put over a song and is an excellent elocutionist.

Francis Morey and Company, three men and a girl, presented an interesting sketch which told the story of a rich old grouch who has driven his son from home and is himself embittered against the world. A poor little girl finds a baby which she brings to the old man's home and, while at first he resents the intrusion, she melts his heart with her cute and loving ways. She also prevents the son from robbing his father and, when father and son meet, the old man's happiness is complete and he vows he will adopt the girl, who has brought sunshine to his gloomy home.

The young woman playing the girl did capital work. She is a very capable comedienne. The old man was also well played by Morey. The others were acceptable.

Evans and Wilson, in their well-known singing and talking skit, found favor. They were rather discomfited at the finish of their act by the appearance on the stage of a little monkey belonging to Wolford, who had to take the animal off.

Wolford's trained dogs closed the show to a good hand.

The pictures were "The Guilty Man," "Betty and the Lonesome Man," and a comedy called "The Recruit." E. W.

NEW ACTS

(Continued from pages 9 and 19)

VICTOR LEE

Theatre—Olympic (Tryout).

Style—Magician.

Time—Fifteen minutes.

Setting—Full stage.

Victor Lee presented a rather crude magical act at the Olympic Wednesday afternoon which, with a little revision here and there, could be whipped into shape as an acceptable small time turn. Lee works in Chinese garb throughout the act, and very largely confines himself to mechanical tricks of the type made popular several years ago by Ching Ling Foo and other Oriental conjurers.

About half of the present routine of tricks should be dispensed with and one or two mechanical illusions added. The mechanical appearances and disappearances now in use will have to be worked faster, and Lee will have to forget the dancing around the stage that he is now doing. It isn't necessary. With a week or two of playing Lee could develop a pleasing specialty. A quiet and impressive method of presenting his tricks, entirely away from the style he now follows, should be adopted immediately. Chinese music throughout the act would also tend to give the turn the professional touch it now lacks. H. E.

ROBERT DORE

Theatre—Proctor's 125th Street.

Style—Singing.

Time—Seven minutes.

Setting—In one.

Dore, in a khaki uniform, sings three songs in seven minutes, without leaving the stage. Hardly sufficient time elapses between songs to distinguish between them.

He opens with a patriotic number, switches to "a little Kipling set to music," and finishes with "Danny Deever." There did not appear to be complete co-operation between Dore and the piano player, perhaps due to insufficient rehearsing of the act. Dore's asides to the piano were audible six or eight rows back. A little more life in the act, a breathing spell between numbers and a mutual understanding between the singer and the piano may save an otherwise ordinary offering, which appears to but slight advantage in its present dress. Dore has a voice that measures up to requirements, and there is no reason why he should not be able to put his act over. T. D. E.

THREE JAHNS

Theatre—Twenty-third Street.

Style—Acrobats.

Time—Twelve minutes.

Setting—Full stage.

The Three Jahns, three men clad in sailor suits, run through a routine of ladder balancing that contains several very daring tricks and an absence of stalling that is highly commendable. The act has lots of speed and the men put their stunts over in a way that would indicate they were enjoying what they were doing quite as well as the audience. One trick, which finds the lightest of the men balanced on top of a ladder which, in turn, is balanced on the "understander's" shoulder, is a real "death defier."

As an opening or closing turn for the bigger time, the Three Jahns would fit in very acceptably. The act should provide more tuneful music for their efforts, however, than that now in use. In every other department it comes up to specifications. H. E.

"PIANOVILLE"

Theatre—Eighty-first Street.

Style—Piano and singing.

Time—Fifteen minutes.

Setting—In two.

"Pianoville" is a classy act and went big, particularly the piano work of two young women and a man. A second man sings several songs in as many changes. T. D. E.

JIM DOHERTY

Theatre—Twenty-third Street.

Style—Singing comedian.

Time—Fourteen minutes.

Setting—One.

Jim Doherty is a singing comedian who possesses a first-rate stage presence, a good light comedy style and a voice of unusual quality, which he utilizes to excellent advantage throughout his act.

He opens with a "nut" song, which leads up to three or four well delivered dialect stories. A burlesque song and dance comes next, closely followed by an impression, as Doherty terms it, of John McCormack. This number offers Doherty unlimited opportunities to display the wide range, flexibility and sweetness of his singing voice, and the song, as put over by him, cannot fail to land him safely in the hit division. An Irish song without music and a Yiddish song, nicely handled as to dialect and mannerisms, are also two strong features of his act. H. E.

DUDLEY DOUGLAS

Theatre—Loew's Lincoln Square.

Style—Singing and talking.

Time—Nine minutes.

Setting—In one.

Douglas opens as a "nut" with a comic song. He then talks some and tells several jokes, one of which, that about knitting a sweater out of barbed wire for the Kaiser, appears to have been lifted from Al Jolson's "Sinbad."

He followed with a song having to do with hunting the Hun, after which he reappeared wearing a mustache a la Francaise, which he had considerable difficulty in keeping in place. This bit of by-play, which he kept up throughout the rendition of a comic Irish semi-martial song, and his allusions to the fractious hirsute adornment, caused many laughs. Douglas has a line of "goods" that is not bad, and he possesses a happy faculty of putting it over that won him considerable applause. T. D. E.

TONY

Theatre—Twenty-third St.

Style—Violiniste.

Time—Fourteen minutes.

Setting—In one.

Despite her masculine name, Tony is a woman, or rather a youthful and pretty girl, who plays the violin with a fine show of technique and delightful expression. She enters costumed in a boy's suit, consisting of ragged knickerbockers, neat little jacket, and blouse, a la Parisian street musician.

Her first number is a mixture of fast and slow movements and emphasizes the fact that she has made a long and painstaking study of the more difficult positions of the violin.

The second selection, a medley containing excerpts from the popular operas, served to display her knowledge of dramatic effect and tone power. However, she wisely refrained from giving them too much, proving that she is as good a showman as she is a violiniste. H. E.

MANN AND MALLORY

Theatre—Twenty-third Street.

Style—Singing and talking.

Time—Fourteen minutes.

Setting—One.

Mann and Mallory do a cross-fire talking act which contains several good laughs and an equal number of snickers.

The woman enters first and starts to harangue the audience about women's rights. The man interrupts. Conversation of the "get back" order ensues, most of which is bright and timely. The act closes with a double song, with a "snapper" on the end of each of its five or six verses. H. E.

MOTION PICTURES

N. Y. FILM MEN START SUNDAY LAW DRIVE

WILL INTRODUCE NEW BILL

A big drive on the New York State Sunday blue laws was inaugurated last week, under the auspices of the allied motion picture interests, and, as a result a bill will shortly be introduced into the Legislature at Albany, which will, if passed, permit the giving of film exhibitions on Sunday hereafter, in all parts of the State where they are now prohibited.

Every factor in the industry from manufacturer to exhibitor has agreed to cooperate in aiding the bill's passage, and the public will be asked to help the good work along via the screens of the twelve hundred odd picture houses of the State.

In order that the industry might work together as a solid unit, a committee, that will be known as the Allied Committee of the M. P. Industry, has been organized through the efforts of the National Association of the M. P. I. and will get into action immediately on the new Sunday legislation.

One of the best arguments in favor of allowing film houses to open in all parts of New York State on Sunday, the picture men's committee will point out is the fact that the Government would gain a large amount of money in the way of war taxes. Furthermore, the committee will endeavor to show that the bill is a popular measure and calls for something demanded by the people themselves.

The bill, as approved by the allied committee, follows:

"Section 1. The penal law is hereby amended by adding at the end of article one hundred and ninety-two a new section, to be section twenty-one hundred and fifty-four, to read as follows:

"2154. Motion Picture Exhibitions on the First Day of the Week. Notwithstanding the provisions of this article or any other general or local act, it shall not be unlawful to exhibit motion pictures on the first day of the week after two o'clock in the afternoon, in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour and the adoption of such an ordinance is hereby authorized.

"This act shall take effect immediately."

FREULER ANNOUNCES CHANGES

CHICAGO, March 11.—The new board of directors of the Mutual Film Corporation, announced by President John Freuler, includes Charles Henry Bosworth, formerly president of the People's Trust and Savings Bank, and federal reserve agent of the Federal Reserve Bank of Chicago; William Tabor Abbott, vice-president of the Central Trust Company, of Chicago; Walter Field McLellan, secretary of the Federal Reserve Bank of Chicago; Isaac Compton Elston, Jr.; Warren Gorrell and James M. Sheldon. Other members of the board are John R. Freuler, president; Samuel S. Hutchinson, John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker, of Fargo, N. D.; Dr. Wilbert Shellenberger, F. E. Kahn, of New York, and Crawford Livingston, of New York.

SAYS ROSKAM IS OUT

The Film Developing Corporation last week announced that Edward Roskam has severed all connections with it.

BUCKLEY HAS NARROW ESCAPE

Floyd Buckley, "stunt" man with the Pathé studios, had a narrow escape from serious, if not fatal, injury Saturday afternoon while returning from a "location" in Paterson, N. J. Buckley, with Pearl White and Antonio Moreno, was on his way back to New York City in an automobile. While the car was traveling at a speed of about thirty miles an hour, Buckley, who was seated on a door of the car, turned half way around to speak to Miss White, when the door opened.

Buckley lost his balance and was thrown from the speeding car to the ground. The force with which he was hurled from the auto rolled him over in the road and he narrowly missed being run down by a car coming from the opposite direction.

Buckley picked himself up and an examination disclosed that no bones were broken.

SAYS BREATHWAITE BEAT HER

Shirley Breathwaite, the motion picture director who has made some of the best productions turned out by the Edison studios, was sued for a separation in the Supreme Court last week by Daisy Breathwaite, who is also known as Buddy Breathwaite.

Through Harry Saks Hechheimer, her attorney, Mrs. Breathwaite charges that her husband has been very cruel to her, choking her, beating her and even throwing a lamp at her on one occasion. He also pulled her hair, she alleges and threatened her life to such an extent that she can no longer live with him, she asserts. Through Edward R. Darling, Breathwaite denies the accusations.

STRAND OFFICIALS TOURING

Moe Mark, Max Spiegel, Walter Hays and Thomas Lamb left New York on Monday on a tour of the country, their intentions being to inspect every worthwhile picture theatre in America before they return. Mark and Spiegel are the chief owners of the New York Strand and as they intend to build another big film theatre in the Broadway section shortly, they are desirous of incorporating in the new structure all of the good points of the country's finest picture houses. Lamb is an architect and is accompanying the Strand officials for the purpose of securing first hand information.

DAVIS OPENS NEW M. P. HOUSE

PITTSBURGH, Pa., March 8.—Manager Harry Davis opened his new \$1,000,000 motion picture theatre, the Grand, to-day. The house seats 3,000 persons, and is a marvel of beauty and elegance. Many notables were present, among whom were Mayor Babcock, Marguerite Clark and Adolph Zukor, the first two named making speeches. More than 15,000 admissions were sold, and the house was packed from opening to closing. The house will play Paramount and Arctcraft pictures exclusively. The opening bill included Douglas Fairbanks in "Headin' South," Billy Ritchie in a comedy "His Wife's Husband," travelogue and current events.

RIVOLI HAS FAIRBANKS FILM

This week's bill is headed by Douglas Fairbanks in "Headin' South." It is a typical Fairbanks picture, with scenes laid in the cactus country along the Mexican border. The scenic feature shows views of the Hawaiian Islands, while the Animated Pictorial gives the world's current events.

POWERS MAY HEAD UNIVERSAL

A report current on Broadway this week has it that Pat Powers will shortly assume executive control of the Universal, and that Carl Laemmle is contemplating retiring from the picture business altogether.

BERST RESIGNS AS HEAD OF PATHE

MAY JOIN NEW BOOKING CO.

J. A. Berst, for the past three years vice-president and general manager of the Pathé Exchange, Inc., announced last week that he had resigned both posts and that the same had been accepted. Berst's withdrawal from the Pathé concern came as a surprise to the film industry, many speculations being made as to the reasons for the severance of his connections.

For many years Berst has been a close associate of Charles Pathé, and it was thought that his interests were so bound up with the house of Pathé that nothing would ever displace him. As a matter of fact, Mr. Berst, according to report, could have remained at the head of the Pathé Exchange for any period of time he desired, but decided to make a change because he had received a proposition from a new organization that appealed to him as having unbounded opportunities.

A circumstantial report has it that the offer that coaxed him away from Pathé came from the United Pictures Theatres of America. The connection of C. L. Seelye with the latter concern and his former association with Mr. Berst and the Pathé Exchange seemed to give some color to the rumor.

At the offices of the United Picture Theatres of America, the question of Mr. Berst's joining that organization in the near future was put to one of the officers, who declined to affirm or deny it. Paul Brunet was announced this week as Mr. Berst's successor as vice-president and general manager of the Pathé Exchange.

WANT MOVIES SEGREGATED

LOS ANGELES, Cal., March 5.—The Chamber of Commerce has filed with the City Council a report of the action taken at a meeting of representatives of various commercial and civic organizations relative to the regulation of the moving picture business. The report recommends that an ordinance be adopted providing for the creation of five general zones within which all motion picture plants hereafter established shall be located, and of minor zones, one for each motion picture plant now in operation outside of the five main zones. The area of each minor zone is to be confined to the land now owned or occupied for the motion picture business. Further recommendations are for the restriction of explosives to certain hours; for the reservation by the city of the right to remove temporary structures within sixty days after they have ceased to be used. In the main the recommendations are said to be endorsed by the Motion Picture Producers' Association.

WOULD JOIN SUNDAY FILM FIGHT

The legitimate theatre managers of New York City will make an effort to have their houses included in the Sunday opening bill that the Allied Motion Picture Committee has announced will be introduced into the New York State Legislature this week. As matters stand now the motion picture theatres are only allowed to give performances on Sundays in New York City, and in one or two other towns in the state. The intention of the bill is to allow Sunday picture performances throughout the state. The legitimate managers feel that they should be allowed the same privileges as the picture people, and have accordingly set the wheels in motion to accomplish their purpose.

FILM FLASHES

Lewis J. Selznick has gone on a trip to Select exchanges.

Harry Northrup will be seen in support of Bert Lytell in "The Road to Yesterday."

House Peters has returned to New York after a stock season on the coast.

Pauline Fredericks has begun work on "Fedora," another of the Bernhardt roles.

Julius Stern, president of L-Ko, has returned from a six months' stay in the west.

Rea Godfrey, Triangle comedienne, is entertaining her sister, Trilma, also a professional.

The Northwestern rights to "Raffles," have been sold to The Supreme Feature Film Co. of Minneapolis.

Olive Thomas and Wallace McDonald will be seen in "The Siren in the House." Jack Dillon is now working on it.

Catharine Carr, scenario writer for Triangle, has bought a country home near the studio in Culver City.

Alice Howell, Universal comedienne, will be seen in a new comedy called, "What's the Matter With Father."

"The Lonely Woman" has been chosen by Triangle for production, and work under the direction of Thomas Heffron, has commenced.

Johnny Hines, comedian, has signed a long time contract with the World Film Corporation, and will be shortly seen with Madge Evans.

"The Whispering Chorus," a Paramount feature, was given at a special showing in the Iris Theatre, Hollywood, California, last week.

Edward Dillon, Goldwyn director, fell on a slippery pavement and broke his ankle, and his place on the "Danger Game," was taken by Harry Pollard.

F. W. Wyne-Jones, C. H. Gilbert, William R. Hoggan, and D. Lotherington, have been appointed as directors of the Australian interests of Paramount.

Sylvia Bremer will hereafter be known as Sylvian Breamer. She is the first player chosen for the new Blackton special feature "Missing."

Earle Williams and Grace Darmond have begun work on their new feature following "An American Live Wire." It is called "The Girl in the House."

Herman Rifkin has acquired the New England rights to "To-day" and "The Mad Lover," through the Arrow Film Corporation.

"Mr. Briggs Closes the House," a two reel comedy, has been accepted for production by Triangle. It is by Kate Corbaly, a recent prize winner in the Triangle contest.

My grandfather's clock is an old timer.

RAYMO

has new works.

FILM NEWS BOILED DOWN

Dell Henderson is to direct World Pictures.

Florence K. Billings will appear in support of Clara Kimball Young in "The Reason Why."

Bert Lytell is on his way to Arizona, where his first picture "The Road to Yesterday" will be filmed.

Leighton Osman, scenario writer and novelist, has joined the Metro staff of writers at Hollywood.

The First National Exhibitors Circuit, New York exchange, is now permanently located at 509 Fifth Avenue.

Watterson R. Rothacker has decided to bring out the scenic effects of "Tarzan of the Apes," by a process of coloring.

Sylvian Arnold, a "find" of the Bushman-Bayne combination, will again be seen in their support in "Breaking into Eden."

Chandos Brenon, brother of Herbert Brenon, the producer, and a Canadian picture man, paid a hurried business visit to New York, last week.

Georgia O'Ramey has signed a contract with Thomas Ince by the terms of which she is to make her film debut in a series of Ince film productions.

Hayden Stevenson, appearing in support of May Allison in "Social Hypocrites," is also appearing with Lionel Barrymore in "The Copperhead."

The much heralded and long waited for Chaplin feature, to be released on the First National, will be called "The Dog's Life." It is almost completed.

Norma Talmadge has secured the motion picture rights to "De Luxe Annie," in which she will be starred. Eugene O'Brien may be seen in the lead.

Willard Bradley, who wrote "Letitia for Happiness," as a starring vehicle for Beverly Bruce, will also direct this and all future features starring her.

James J. Dunne, who appeared in "The Brass Check" with the Bushman-Bayne combination, is to direct the pair in their next picture "Breaking into Eden."

Pathé releases for March 17th include "The Beggar Woman," a Russian feature. The first episode of the "House of Hate," and a Toto comedy, are also presented.

Corrine Griffith, who was featured in the Vitagraph defense serial, "New York—Or Danger Within," is resting prior to resuming work on Vitagraph features.

Edward J. Connelly, who was seen in Nazimova's support in "Revelation," has been engaged by her for the "Wild Duck," in which she is appearing at the Plymouth Theatre.

Lewis Willoughby, an English actor, will make his first American appearance, and his screen debut at the same time, when he will be seen with Edith Storey in "Treasure."

Here is one optimistic individual who can find a silver lining even in heatless Mondays. He is A. S. Kirkpatrick, who, as representative of the Mutual Film Corporation's sales department, has just returned from a ten days' tour of the branch offices in Washington, Albany, Philadelphia and kindred towns. The Garfield embargo, according to Kirkpatrick, increased the exchange's business by one-third. This the salesman ascribes to the fact that the sales force was inspired to great activity by what by most was regarded as a calamity.

In the cast of the next Petrova picture "The Life Mask," will be Thomas Holding, Wyndham Standing, Lucille LaVerne, Christine Mayo, Matilda Brundage, Edith Hinkle, Gene Burnell, E. J. Burnes.

Messrs. Sawyer and Lubin, handlers of state rights features, have gone on a business and pleasure trip, accompanied by William Atkinson, business manager of Metro Pictures.

Marjorie Daw is starred in "The Sunset Princess" a western feature, written by a westerner, produced in the west, by a western concern and marketed by the Great West Film Co., in the Chandler Building.

Bernard Thornton, film leading man and also adopted as protege of J. M. Baxter, the philanthropic millionaire of Greenwich, has returned to his home, Quiet Corner, Dublin road, the original Clyde Fitch residence, to take an overdue vacation.

On Sunday night Guy Empey gave his seventh war lecture at Carnegie Hall, and all the Vitagraph people who are associated with him in making his screen version of "Over the Top" were present in force, occupying three boxes. All concentrated in one box were found Albert E. Smith, Wilfred North and Betty Blythe.

R. A. Walsh left town last week to take a rest after writing and staging "Woman and the Law," his picture based on the De Saules murder case.

"I know a place," said Mr. Walsh, wagging his finger mysteriously, "where nobody can get at me, and where I will not hear the word 'film' mentioned. If you want me for anything important you can find me there, provided you can discover where it is. And when I return I expect to have with me the fifteen pounds of weight I lost while making this last production. My next picture is all planned out in my mind, but what is that to me now? Me for the long vacation."

A wire from the West states that Jack Pickford, star in his own right, and incidentally brother of the illustrious Mary, left Hollywood yesterday to enlist in the aviation service. This action on the part of Pickford seems to have been entirely unexpected, as his wife, Olive Thomas, formerly of the "Follies," is prostrated. Pickford had for some time been intending to join some branch of the service, and when he was in New York about a month ago the rumor was circulated that he intended to enlist from here. When he went West again, however, Pickford gave out the statement that he preferred to go with some of his friends in California, and would make one more picture before taking the plunge.

That clinking sound heard plainly last week on Broadway just under the Mecca Building came from the Universal offices, where Carl Laemmle and R. H. Cochrane were counting up the proceeds of their new Broadway Theatre picture, "The Kaiser." Incidentally the twain had the scare of their lives on Friday afternoon, when a Government order nearly caused a postponement of the premiere. Peremptory orders were received from the Committee of Public Information to show the picture to its representatives before public presentation, because of complaints which had been received attacking the authenticity of the story of the Kaiser's life and demands that the advertising be modified. However, the endorsement of the committee was immediately granted to show the picture throughout the country, and the day of the opening was saved. The American Defense Society has since given its endorsement of the film as much needed propaganda.

SOLDIER-ACTORS TO GIVE FARCE

SPARTANBURG, S. C., March 10.—The soldier actors of the 27th Division Camp Theatre, under its director, Lieutenant William A. Halloran, will present "You Know Me, Al," a musical farce in three acts, at Keith's Harris Theatre, this city, on March 25. It is to be a regular production in so far as equipment goes. The scenery is being painted by Scenic Artist C. C. Beall; Sergeant Harold E. Printz, formerly of William A. Brady's studios, is doing the construction work, while Stanley Hughes, of the Dancing Hughes Family, has charge of the chorus. The principals, who are known to Broadway, include: Russell Brown, Sidney Marian, Curt Karpe.

TO FURNISH PLAYS FOR CAMPS

John W. Rumsey, Walter C. Jordan and Mary H. Kirkpatrick have been appointed by Marc Klaw, of the War Department's Commission on Training Camp Activities, to conduct any Bureau, the purpose of which is to furnish plays to the men in the camps who wish to arrange entertainments of their own. The Play Bureau of the War Department's Commission on Training Camp Activities, which is its official title, will be in charge of Walter C. Jordan, with headquarters in the Times Building.

WAYBURN RETURNING

LONDON, England, March 7.—Ned Wayburn has obtained permission of the Bankruptcy Court here to return to New York, with the understanding that he send part of his earnings to English creditors. He has been at work at the London Hippodrome, but has finished and wants to go to America to rejoin Florenz Ziegfeld, Jr., at a salary of \$500 a week. He got \$6,000 a month for his work here.

CENSOR CHANGES PLAY TITLE

LONDON, England, March 10.—The play censor, after two years, has finally agreed to permit the production of "Twin Beds," Margaret Mayo and Salisbury Fields' American comedy, but the title must be changed to "A Pair of Beds." Under this title, it will be presented by Grossmith and Laurillard on March 31, at the Apollo Theatre.

ARREST FRENCH ACTRESS AS SPY

PARIS, France, March 11.—Suzette Depay, a member of the company at the Sarah Bernhardt Theatre, has been arrested on the charge of maintaining relations with the enemy. Many prominent persons are implicated with her, and a great scandal is expected before the case is finally dropped.

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"HUCK AND TOM"

Paramount. Five Reels.

Cast.

Tom Sawyer.....Jack Pickford
 Sid.....George Hackathorne
 Mary.....Alice Marvin
 Aunt Polly.....Edythe Chapman
 Becky Thatcher.....Clara Horton
 Widow Douglas.....Helen Gillmore
 Huck Finn.....Robert Gordon
 Joe Harper.....Antrom Short
 Muff Potter.....Tom Bates
 Mrs. Judge Thatcher.....Jane Keckley
 Injun Joe.....Frank Lanning
 Judge Thatcher.....John Burton

Remarks.

Story—Picturized from the Tom Sawyer books of Mark Twain. Produced by Paramount. Directed by William D. Taylor. Features Jack Pickford.

Remarks.

The story of Huckleberry Finn and Tom Sawyer is too familiar to need repeating here. The many adventures which the two went through are well known to every person who can read.

The picture production of these is one of the best features that Paramount has turned out this year. All the humor of Mark Twain's writing is brought out exceptionally well. Jack Pickford, as Tom, does the best juvenile he has ever done, while Robert Gordon does equally well as Huck. The supporting cast all do excellent work, Frank Lanning making a fine heavy as Injun Joe.

The photography is good and some clever lighting effects are produced. The scenery is pretty and lends the proper atmosphere for the story.

Box Office Value.

Full run.

"BEAUTY IN CHAINS"

Universal. Five reels.

Cast.

Pepe Rey Don Jose.....Emory Johnson
 Donna Perfecta.....Ruby La Fayette
 Rosarito.....Ella Hall
 Don Cayetano.....Winter Hall
 Jacinto.....Marfield Stanley
 Licurgo.....Harry M. Holden
 Caballuco.....George E. McDaniel
 Juana Troya.....Gretchen Lederer
 Lieutenant Pinzon.....William Hakeem

Story—Dramatic. Taken from Spanish romantic novel called "Donna Perfecta." Produced by Universal. Features Ella Hall and Emory Johnson.

Remarks.

This story is taken from the Spanish and deals with the hypocrisy of the small town patroness. Pepe Rey and Rosarita have been betrothed since childhood. Rey is a city-bred civil engineer and when he comes to Orabajosa, where Rosarita lives with her grandmother, known as Donna Perfecta, he expresses his opinion of the town without mincing words. Donna Perfecta is aggrieved by this, and proceeds to discredit the young man, meanwhile keeping him from Rosarita. The young couple love each other, however, and they succeed in eloping, despite Donna's efforts to prevent them, and all ends well.

The picture, while in some places inconsistent, is one of those that make a favorable impression in a neighborhood theatre, as it treats with the eternal triangle and lovers' troubles. Ella Hall, as Rosarita, is satisfactory. She is ably supported by Emory Johnson as Pepe. The rest of the cast handle their roles capably.

Box office value.

One day.

Film Items

Mutual releases for the week of the 18th are "The Girl and the Judge," with Olive Tell, in which she will be supported by David Powell, Charlotte Granville, Eric Mayne, Marie Reichart, Paul Stanton, Marie Burke, Thomas Curran and the Screen Telegram. A Billie Rhodes comedy "His Quaker Girl," completes the list.

FEATURE FILM REPORTS**"AMARILLY OF CLOTHES LINE ALLEY"**

Paramount. Five reels.

Cast.

Amarilly Jenkins.....Mary Pickford
 Terry McGowan.....William Scott
 Gordon Phillips.....Norman Kerry
 Mrs. Phillips.....Ida Waterman
 Collette King.....Margaret Landis
 "Snitch" McCarty.....Thos. H. Wilson

Story—Comedy drama. Written by Belle K. Maniates. Produced for Paramount by Marshall Neilan. Features Mary Pickford.

Remarks.

Amarilly is an Irish lass of the tenements, full of life and fun. There is a fight in a cafe in which she works as a cigarette girl, and she takes the victim, a rich rounder, to her home. He falls in love with her, and takes her to his aunt's home, where she becomes the subject of an experiment to determine whether or not environment has anything to do with a person's life. Amarilly objects to these experiments and, when Mrs. Phillips, in order to break the bond between Gordon and Amarilly, brings ridicule upon her mother, she returns to her home and to her first love, and all ends happily.

This picture is a first-class feature and has been excellently produced. The titles are clever and the bits of business add a touch of humor to the picture that is seldom seen. The story is not unusual, but it is so cleverly handled that the picture seems to be new. Mary Pickford as Amarilly is delightful and Norman Kerry as Gordon does well. William Scott as Terry is excellent and the rest of the cast are capable.

Box Office Value.

Full run.

"THE GIRL IN THE DARK"

Universal. Five Reels.

Cast.

Brice Ferris.....Ashton Dearholt
 Lois Fox.....Carmel Myers
 Ming.....Frank Tokanaga
 Lao Wing.....Frank Deschon
 Strang.....Harry Carter
 Struber.....Alfred Allen
 Sally.....Betty Schade

Story—Dramatic. Written by Charles Edmund Walk. Produced by Stuart Paton for Bluebird Photoplays. Features Carmel Myers.

Remarks.

Lois Fox is the victim of a gang of Oriental criminals, who, for some reason or other, are after a signet ring in her possession. She is rescued from them by Ferris, a young millionaire.

Strang, a stranger, calls on Ferris, and, during a fight with the Orientals, is put out and taken to their headquarters, where he is forced to act as a decoy for the gang. Struber, the chief of police, suspecting trouble, follows Ferris, who has been trapped by the gang, and captures the whole bunch. Strang then tells the story of the ring and all ends happily.

The air of mystery in this picture is fairly well carried out. There is plenty of fighting for everybody and a nice little love theme throughout the story. Carmel Myers does good work as Lois Fox and Ashton Dearholt, both in looks and actions, makes a fine hero.

Box Office Value.

Two days.

"WILD WOMEN"

Universal. Five Reels.

Cast.

Cheyenne Harry.....Harry Carey
 Pelon.....Ed. Jones
 Pegg.....Vesta Pegg
 The Queen.....Martha Mattox
 The Princess.....Molly Malone
 The Boss.....E. Van Beaver
 "Sluggo" Joe.....W. Taylor

Story—Burlesque. Written by George Hively. Produced by Jack Ford. Features Harry Carey and Molly Malone.

Remarks.

There is practically no sense to this story, but it is amusing in the extreme, being a burlesque on the Hawaiian craze and the "cast-off" type of story.

Cheyenne Harry and the boys from the ranch attend a Rodeo in 'Frisco and get beautifully drunk on Honolulu cocktails. They fall asleep and Harry has many adventures, among them being smuggled aboard a ship, leading a mutiny on the vessel, being shipwrecked, and landing among the South Sea Islands, where he meets a Hawaiian queen who falls desperately in love with him. Harry wants her daughter though, and, at the head of the boys from the ranch, defeats the queen's army and marries the Princess.

The film is just a lot of entertaining nonsense with some good fight scenes that help out nicely. Harry Carey does some good work as a burlesque comedian, while the supporting cast helps out the comedy admirably.

Box Office Value.

One or two days.

"THE DESIRED WOMAN"

Vitagraph. Five Reels.

Released March 11 by V. L. S. E.

Cast.

Richard Mostyn.....Harry Morey
 Irene Mitchell.....Florence Deshon
 Dolly Drake.....Jean Paige
 Jarvis Saunders.....Charles Hutchinson
 Jeff Henderson.....William Cameron
 Marie Winship.....Eulalie Jensen
 Andy Buckton.....Harold Foshay
 Little Dick Mostyn.....Aida Horton
 Mrs. Moore.....Julia Swayne Gordon
 Delbridge.....Herbert Potter

Story—Dramatic. Written by Will N. Harben. Directed by Paul Scardon. Featuring Harry Morey and Florence Deshon.

Remarks.

"The Desired Woman" is a very ordinary story, devoid of suspense or thrills, and told in a very ordinary way.

It tells of Richard Mostyn, an unscrupulous stock jobber who, having cleaned his victims of \$100,000, goes to the country for rest, falls in love with Dolly Drake, a rustic beauty, returns to the city, forgets his country love, and marries Irene Mitchell.

Irene loves Andy Buckton, but her union with Mostyn is for money reasons. The inevitable occurs. After six or seven years of a loveless union, Irene deserts her husband and little boy to elope with Buckton. Mostyn then thinks of Dolly, but now it is too late, as she has found her ideal in Jarvis Saunders, Mostyn's partner.

The photography is not always good, and the direction is only fair. First acting honors go to Jean Paige, who, as Dolly, is excellent.

Box Office Value.

One day.

"THE HARD ROCK BREED"

Triangle. Five Reels.

Cast.

Donald Naughton.....Jack Livingston
 Shiela Dolan.....Margery Wilson
 Lynch Dolan.....Jack Curtis
 Bill Naughton.....J. Barney Sherry
 Mother Kelly.....Marion Skinner
 Jim Smith.....Lee Phelps
 Bunny Case.....George Chase
 Mike Carney.....Louis Durham
 Greek Louis.....Thornton Edwards
 Shea.....Aaron Edwards

Story—Dramatic. Written by Frederick Bechdolt. Produced by Triangle. Features Margery Wilson and Jack Livingston.

Remarks.

Donald Naughton, the son of the owner of the Snowslide granite quarry is sent by his father to take charge of the camp. Don is a snob and his haughty manner soon makes many enemies for him.

Among them is Dolan, father of Shiela, the girl he loves. She opens his eyes to the fact that he is no better than any of the laborers and this causes him to change his attitude toward them, with the result that he is able to save his father's fortune and win a bride for himself.

There is plenty of fighting in this story and lots of action. Jack Livingston does good work as Donald, while Margery Wilson handles the role of Shiela in an acceptable manner. J. Barney Sherry does well in a small part and the rest of the cast do exceptionally good work. The picture has been well directed and photographed. The scenes are mostly outdoor ones and are realistic.

Box Office Value.

Two days.

"ROUGH LOVER"

Universal. Five Reels.

Cast.

Richard Bolton.....Franklyn Farnum
 "Breeze" Bolton.....Juanita Hansen
 Helen.....Catherine Henry
 The Countess.....Fred Montague
 Richard's Aunt.....Martha Mattox

Story—Comedy. Produced by Bluebird Photoplays. Features Franklyn Farnum and Juanita Hansen.

Remarks.

This is another story of mixed identity. Richard Bolton, an algebra student, is what we call a mollycoddle. He is in love with Helen, who tries to make a man out of him but fails. A Countess, who is in love with Richard, causes a lot of trouble between him and her husband. Richard disappears and is believed drowned, but is staying on Hope Island, where "Breeze" is in training for a prize-fight. There is a marked resemblance between "Breeze" and Richard and the former, taking advantage of this, causes quite a fuss in town, which is only cleared up when he explains that he and Richard are doubles.

This film is hardly up to the standard of other Farnum releases. Somehow the role of an effeminate young man does not fit Farnum, for he is a distinct manly type and should stick to that kind of role. The story is disappointing, in that there is no change for the better in Richard, which is unnatural, as any normal man, living in such surroundings as Richard did, could not remain a mollycoddle long. Juanita Hansen looks and acts the part of the fun loving Helen to perfection. The others do well in their respective roles.

Box Office Value.

One day at the most.

"Mary Allen," an original story, has been purchased by Metro for the use of May Allison.

Lew Cody will be seen opposite Edith Storey and George Cheseboro will support Viola Dana, in their next feature pictures.

The Earle Williams feature "An American Live Wire," an adaptation of an O. Henry story, will be released the week of March 18, by Vitagraph.

John Mason and Annie Luther are co-starred in "Moral Suicide," the Graphic Film Corporation's latest photo-play which was given a private showing last Tuesday on the New York Theatre Roof.

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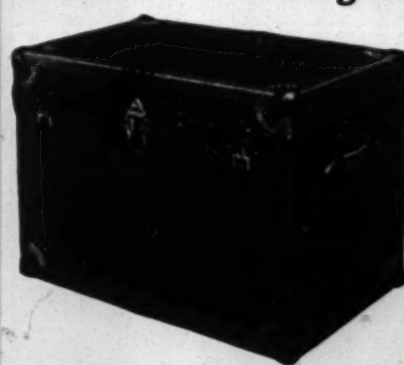
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